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**An organizational model for a coordinated program of music
ministry for the Seventh-day Adventist Church in North
America and Europe**

Lehtinen, Raimo Jaakko, Ph.D.

Andrews University, 1992

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Andrews University
School of Education

AN ORGANIZATIONAL MODEL FOR A COORDINATED
PROGRAM OF MUSIC MINISTRY FOR THE
SEVENTH-DAY ADVENTIST CHURCH IN
NORTH AMERICA AND EUROPE

A Dissertation
Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Philosophy

by
Raimo J. Lehtinen
August 1992

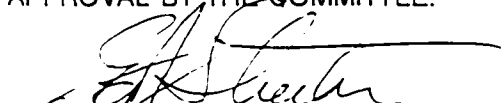
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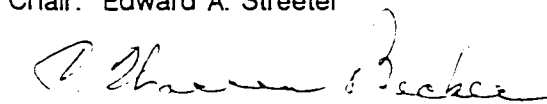
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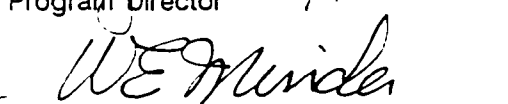
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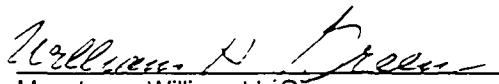
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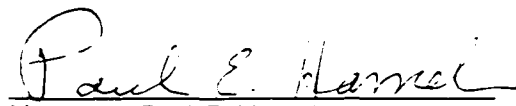

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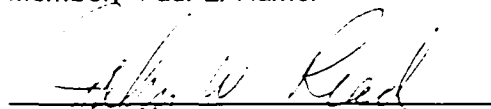

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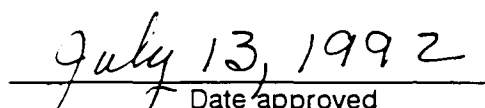

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ABSTRACT

AN ORGANIZATIONAL MODEL FOR A COORDINATED
PROGRAM OF MUSIC MINISTRY FOR THE
SEVENTH-DAY ADVENTIST CHURCH IN
NORTH AMERICA AND EUROPE

by

Raimo J. Lehtinen

Chair: Edward A. Streeter

ABSTRACT OF GRADUATE STUDENT RESEARCH

Dissertation

Andrews University

School of Education

Title: AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF
MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST CHURCH
IN NORTH AMERICA AND EUROPE

Name of researcher: Raimo J. Lehtinen

Name and degree of faculty chair: Edward A. Streeter, Ed.D.

Date completed: August 1992

Problem

Initiating work in the coordination of church music activities has been undertaken in the North American and European portions of the world-wide organization of the Seventh-day Adventist Church. There was a need to develop a comprehensive model of music ministry which the Church could utilize when further steps in the advancement of organized music programs will be taken.

Method

In the process of creating the philosophical rationale for the model a descriptive method was used. Adventist literature on music ministry was reviewed.

analyzed, and compared with the basic themes of Johansson's contrapuntal design (1984). In the development of the rest of the model a developmental research design was utilized.

Conclusions

Major conclusions drawn as a result of information and experience gained during the course of the study were:

1. The principles found in the Scriptures provide the basis for the philosophy and practice of music ministry.
2. Creative ability in human beings is part of the image of God. Though weakened as a result of the fall, through restoration in Jesus Christ this ability is liberated, intensified, and sanctified. Individual Christians and the Church as a corporate body have the privilege of nurturing, further developing, and promoting creative talents.
3. Because of its close relationship to human life, music is involved in the basic human dilemma of the conflict between good and evil.
4. Creativity as understood in this study means consideration of universal artistic principles.
5. Music can be seen as a cultural metaphor. This kind of meaning in music is found in the total musical architecture as it relates to human experience in the created world.
6. Mental pictures (compound images) stored in human memory are created through associations. When ideas or behaviors incompatible with Christian values are connected with the gospel content in religious music, a distorted picture of Christian faith is communicated.

7. One of the musical analogues of faith action is the concept of delayed gratification, aspiration toward spiritual maturity. Music can function as a training school for spiritual maturity.

8. One of the major tasks of music in Seventh-day Adventist homes and churches is to express and reinforce the basic theological doctrines of the Church.

9. The successful programs of denominational music ministry share such characteristics as (a) cooperation between administrative levels, (b) adequate communication between pastoral and music staffs and between departments and ministries of the church regarding the philosophy and practice of music ministry, (c) involvement of the spiritual leadership in the formulation and application of the principles of music ministry, and (d) built-in procedures of settling discrepancies related to music ministry.

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CHAPTER I

INTRODUCTION

A coordinated program of music ministry integrated into the general organizational structure of the Church and administered by its official employees is a fairly new phenomenon in the Seventh-day Adventist (SDA) denomination. Several SDA union and local conferences in Europe have taken the initiative in organizing these kinds of music programs. The Romanian, and South- and West-German Union Conferences have a long experience in the operation of their music ministry. In other European countries, such as former East Germany, Finland, France, Hungary, Norway, Poland, and German-speaking Switzerland, the systems of music ministry were built in the 1970s and 80s. In the North American Division, three conferences have had experience with organized music programs during the last decade. To lead these operations the unions and local conferences appointed music coordinators and church music committees. In 1985 the General Conference of Seventh-day Adventists--the central governing body of the SDA Church--also took a step in this direction when one of the associate directors within the new Church Ministries Department was appointed part-time director of the Office of Church Music.

The development of this process has been slow because of differing opinions about music and its place in the Church. Church musicians and music

educators have generally supported the idea of an organized music ministry.

Church administrators and pastors have been fairly cautious, some even opposing.

Pierce (1976), in the conclusion of his doctoral dissertation, A History of Music and Music Education of the Seventh-day Adventist Church, made a striking statement

concerning the attitude of the Adventist Church toward music ministry. "It is

interesting to note that the church has never demonstrated interest in its music or

musicians" (p. 129). As a result of this kind of attitude the Adventist Church has not utilized the full potential of an effective music ministry.

The lack of a coordinated music program has brought about certain drawbacks. In general, local churches have been left on their own without

denominational leadership and support as far as music activities are concerned.

When large conventions and evangelistic crusades have been planned the Church has had no permanent office of music ministry in its organizational structure which would have maintained permanent files of necessary music resources and could have taken the responsibility for their coordination.

As a result of this situation, the Adventist Church has not been able to provide many work opportunities for its musicians. Because of this shortage of positions and because the existing music professional has not been fully recognized, talented musicians have often left the Church with a sense of rejection.

They have found it difficult "to work all week at another job and then give to the church music program the attention and time that it needs" (Read, 1982, p. 4).

Music ministry within the Adventist Church has also suffered from the lack of communication and consultation. Different departments and ministries of the Church, such as the Church Ministries and Education Departments, Ministerial

Association, and radio and TV ministries, have their own musical interests and concerns. At the same time the Church as a whole has musical concerns which require coordination and communication beyond departmental boundaries. The basic philosophy of music ministry and its application, for instance, are issues that should be discussed and resolved together if the Church wants to maintain some degree of unity in its music activities. This kind of general agreement would not only give an orderly image of the Church to the people outside but would also guide Adventist families in their personal music choices. The field of music with its numerous styles and modes may often be confusing to the people who have had only a limited or no chance to train themselves in musical arts. Qualified music leadership could give valuable guidance to the denomination in the development and application of its music philosophy and could also provide education and training opportunities for its constituency. If one wants to be able to determine beauty and value of sacred music, his/her religious experience has to be combined with careful study of musical knowledge. Hannum (1969e) and Benfield (1979) especially emphasized this view.

A deep spiritual experience does not qualify one to design a church building in the best of taste, for spirituality does not give one equivalent ability in architectural design and construction. The same might be said of music. A pious Christian does not have some unique power to determine beauty in music unless he makes a careful study in the field of music. (pp. 22-23)

Discernment in choices of music is not a natural gift; it is an acquired skill, derived through study and experience. It takes education and training to be able to make judgments regarding standards of music, and to lead God's people to a keener understanding of His high and holy purposes. (p. 6)

Statement of the Problem

Initiating work in the coordination of church music activities has been undertaken in the North American and European portions of the world-wide organization of the SDA Church. However, no comprehensive study on the philosophical basis, administration, and operation of this kind of program within the SDA Church has been published. There has been a need to develop a model which would include the basic philosophy of music ministry, its aims, mission, and objectives by taking into consideration the theological and organizational characteristics of the Adventist Church. In order to be complete, the model also outlined the content and activities, personnel needs, basic financial considerations, and the evaluating process of such a program. The organizational relationships of music ministry to the general administrative structure of the Church were also of importance and needed to be described as a part of the model.

Purpose of the Study

The primary purpose of this study was to develop an organizational model for a coordinated program of music ministry for the SDA Church to be used in North America and Europe. Related purposes, providing background information for the model to be developed, were:

1. To study the philosophical basis of music ministry
2. To study the historical background of music ministry in general and more particularly within the SDA Church
3. To study the modern cultural setting in which the church musicians and music directors work

4. To study music as a psycho-physiological experience both at the individual level and in the larger social and cultural context
5. To study biblical principles of music ministry
6. To study administrative needs of music ministry
7. To trace the developments and existing practices of organized music ministry in other denominations
8. To trace the developments and existing practices of organized music ministry in the North American and European fields of the SDA Church.

Importance of the Study

The development of an organizational model for a coordinated program of music ministry for the SDA Church had importance for the following reasons:

1. In the introductory section of this study problems and challenges were listed that referred to a need for a coordinated music program in the SDA Church.
2. In several countries within the world-wide SDA Church, initiating work in the organization of church music activities has been undertaken. There was a need to study these programs in order that the Church in general could utilize this information when further steps in the development of music ministry would be taken.
3. Between 1966 and 1982 the General Conference of Seventh-day Adventists received at least seven different proposals or recommendations which tried to encourage the Church to develop a more organized and effective system of music ministry. The following bodies or persons sent their proposals: (1) North American Division College and University Teachers Section Meeting held at Andrews University in 1966, (2) North American Division Quadrennial Council for Higher

Education in 1968, (3) General Conference Music Committee in 1976, (4) North American Division Higher Education Convention in 1976, (5) president of the National Association of the SDA Church Musicians' Guild in 1979, (6) General Conference Music Committee in 1980, and (7) National Association of the SDA Musicians' Guild to the Spring Council of the General Conference in 1982.

4. In 1975 the Annual Council of the General Conference advised local conferences of the SDA Church to develop a pilot program of coordinated music ministry that could be used as a model in other conferences. The model developed in this study is one concrete response to this special need expressed by the General Conference.

5. In 1985 the General Conference took an initial step toward an organization of a coordinated music ministry by appointing an officer, on a part-time basis, to develop the idea of an Office of Church Music.

Basic Assumptions

The following basic assumptions were made:

1. In the future the SDA Church will need to give more attention to its music practices than it has done in the past. The last three decades of this century have been conflicting times for music ministry. The entertainment world and music practices originating in other churches have played an influential role in the SDA music ministry and in the lives of Adventist people. As a result, the persons responsible for music ministry have been under heavy pressure to adjust to new and continuously changing tastes and requirements. Four times during this century (1935, 1938, 1968, 1972) the SDA Church has shown its concern for this situation and taken an official stand on the issues regarding the selection and practice of

music. It is assumed that more coordination and cooperation in the area of music ministry will be needed to nurture and further develop the ideas expressed in those statements.

2. The experiences that other leading churches have had in their music programs are helpful when plans are made for the organization of music ministry within the SDA Church.

3. The model developed in this study could provide a basis for the development of a music ministry in the SDA Church in North America and Europe.

Delimitations

The following delimitations, in addition to the obvious limitations imposed by considerations of time and finance, applied:

1. The model was limited to the SDA Church.
2. The model and the study applied only to the North American Division of Seventh-day Adventists and to the European countries included in the Euro-Africa and Trans-European Divisions.
3. The model includes the general music educational program, referred to in this study as music ministry, of the SDA Church. The study did not deal with the music education given within the SDA school system.

Definition of Terms

Church Ministries Department is an entity that includes several specialized ministries. Its major emphasis involves disciple-making by fostering worship, Bible study, fellowship, stewardship, and outreach.

Church Music includes all the music used by the Church in its total mission, music that is in any way identified with the Church.

Education Department directs and fosters the world-wide educational system of the SDA Church.

Euro-Africa Division of Seventh-day Adventists is a geographical and administrative unit that embraces a number of union, mission, and local conferences. The European territory of this division includes the following countries: Austria, Belgium, Bulgaria, Czechoslovakia, Federal Republic of Germany, France, Gibraltar, Italy, Liechtenstein, Luxembourg, Portugal, Romania, San Marino, Spain, Switzerland, and the Vatican City State.

General Conference of Seventh-day Adventists is the central governing organization of the international SDA Church.

Local Conference is an administrative unit of the SDA Church organization composed of local churches within a union conference.

Ministerial Association is a "department" of the Church that endeavors to elevate the effectiveness of ministerial, evangelistic, and other gospel workers in the SDA Church by means of a professional journal (Ministry), conventions, institutes, and evangelistic field schools.

Music Ministry is a coordinated program using music means, talents, and experiences in order to help the Church accomplish its mission.

North American Division of Seventh-day Adventists is a geographical and administrative unit with its union and local conferences embracing the United States and Canada.

SDA is an acronym for the name of the Seventh-day Adventist Church.

Statement of Mission for the program of music ministry is a broadly defined statement that expresses the basic reasons for the existence of this program and distinguishes it from other programs of similar type. Its purpose is to answer such questions as, What is the program of music ministry doing? Why does it exist? and, Whom is it going to serve?

Statement of Philosophy for the program of music ministry is concerned with its basic considerations and underlying assumptions offering ideological principles for the program.

Trans-European Division of Seventh-day Adventists is an organizational unit with union, mission, and local conferences. The division's European territory embraces the following countries: Albania, Denmark, Faroe Islands, Finland, Greece, Greenland, Hungary, Iceland, Ireland, Netherlands, Norway, Poland, Sweden, United Kingdom, and Yugoslavia.

Union Conference is a geographical area comprised of local conferences or missions with their churches and institutions linked together for administrative purposes.

Overview of Related Literature

The major areas of literature that were covered in this study included the philosophical basis, historical background, cultural setting, biblical principles, and the administration of music ministry. The historical section outlined the history of music ministry in general and more particularly within the SDA Church. The physiological and psychological impacts of music on people were also studied.

In the case of Ellen White, who was an often quoted writer in this study, many of her writings were published posthumously.

Procedure and Methodology

This study is both philosophical and developmental in nature. In the process of creating the philosophical rationale for the model, a descriptive method was employed. The contrapuntal design of Johansson (1984) was studied and used as a theological framework. Adventist literature on music ministry was reviewed, analyzed, and compared with Johansson's design. In order to place the model and its philosophical rationale into the modern cultural setting in which the church musician would be working, the literature dealing with the ideological issues that a Christian faces in his/her connection with the arts in the non-Christian society was reviewed. Physiological and psychological impacts of music on people were also studied. Its purpose was to create an experimental basis for the philosophy of music ministry.

In the development of the rest of the model a developmental research design was used. It consisted of the following major steps:

1. Review of the literature dealing with the administration of music ministry.
2. A survey of existing programs of music ministry in the following churches: Assemblies of God, Church of God (Cleveland, Tennessee), Church of Jesus Christ of Latter-day Saints, Episcopal Church, Evangelical Lutheran Church of Finland, Lutheran Church-Missouri Synod, Methodist Church (England), Protestant Church of the Union (Germany), Roman Catholic Church, Salvation Army, Southern Baptist Convention, and United Methodist Church (U.S.A.). Detailed discussion on the methodology of collecting the necessary information is found in chapter 6.

3. A survey of programs of music ministry in the Seventh-day Adventist Church in North America and Europe. The following union and local conferences with organized music ministries sent information for this study: North American Division (South Central Conference, Allegheny East Conference and Texas Conference); Euro-Africa Division (German Democratic Republic Union Conference, Berlin March Conference, Northeast Saxonian Conference, Thuringia Conference, Romanian Union Conference, Bucharest Conference, South German Union Conference, West German Union Conference, North France Conference and German Swiss Conference); and Trans-European Division (Finland Union Conference, East Finland Conference, West Finland Conference, Hungarian Union Conference, Polish Union Conference, West Nordic Union Conference and East Norway Conference). In addition, information was received from the Office of Church Music in the General Conference and from the music program that was operated by the Northern Europe-West Africa Division in 1977-1980. Further discussion on the procedure of collecting the data is found in chapter 7.

4. Analysis and evaluation of the data gathered from the non-Adventist and Adventist organizations which had experience with organized programs of music ministry.

5. Development of the model of music ministry based on the review of literature and the information received from the organizations listed above.

Organization of the Study

The study was organized into nine chapters. Chapter 1 includes an introduction, statement of the problem, purpose of the study, importance of the study, and the basic assumptions. It also states delimitations, defines the terms

used, reviews the areas of related literature, discusses the procedure and methodology, and outlines the organization of the study.

Chapter 2 contains a review of literature relating to the philosophical basis, historical background, and cultural setting of music ministry.

Chapter 3 reviews the literature relating to the psycho-physiological impact of music on people and to various meanings in music.

Chapter 4 studies the biblical principles of music ministry.

Chapter 5 concentrates on the administrative aspects of music ministry.

Chapter 6 surveys the church music programs of 12 non-Adventist denominations.

Chapter 7 examines programs of music ministry within the Seventh-day Adventist Church in North America and Europe.

Chapter 8 presents the model of music ministry with explanatory notes.

Chapter 9 includes a summary, conclusions, and recommendations for further study.

CHAPTER II

PHILOSOPHICAL BASIS, HISTORICAL BACKGROUND, AND CULTURAL SETTING OF MUSIC MINISTRY

The first part of the review of literature will study the philosophical basis of music ministry and outline its history, both in general and more particularly within the Seventh-day Adventist Church. It will also look at certain ideological problems the Christian faces in his/her connection with the arts in a non-Christian society.

Aestheticism, Pragmatism, or Theology

It is vitally important to a program of music ministry to have a philosophical rationale. Every musician has, of course, his/her own value system. The church musician, however, in order to avoid "fruitless and unprofitable wanderings" from one extreme to another, needs to have a clear understanding of the ideological basis on which he/she is going to build his/her work.

The only sure defense against fruitless and unprofitable wanderings is sound thinking. It is a critical necessity in choosing music that every church musician formulate a solid underlying philosophical rationale that is coherent, comprehensive, and creative. (Johansson, 1984, p. 3)

Before a person is able to make his/her choice, he/she has to be ready to wrestle "with substantive alternatives." After careful consideration and study, such a position should, however, be selected--a position "that not only agrees with revealed

truth but also enthusiastically promulgates that truth in all its fullness" (Johansson, 1984, p. 4).

Aestheticism

According to Webster, aestheticism is "the study of the nature of art and beauty." It is especially concerned with the technical characteristics of music. These are the ones which give to music "its artistic worth and hence its supposed worth as church music" (Johansson, 1984, p. 4).

Aestheticism treats church music first and last as an art; its whole purpose is simply to be beautiful. By careful attention to aesthetic values, both composer and listener can be assured of the quality of artistry necessary for the worship of Almighty God. (p. 4)

In their attempt to distinguish between sacred and secular, worthy and unworthy, the aestheticians often try to set certain technical rules. Davison (1936), for instance, listed seven different factors that should be taken into account when music for the church was either composed or selected: rhythm, melody, counterpoint, harmony, chromaticism, dissonance, and modality (p. 94). The ideal music for the church service was supposed to have:

a rhythm that avoids strong pulses; a melody whose physiognomy is neither so characteristic nor so engaging as to make an appeal in its own behalf; counterpoint, which cultivates long-breathed eloquence rather than instant and dramatic effect; a chromaticism which is at all times restricted in amount and lacking in emotionalism; dissonance, used only when it is technically necessary or in the interest of text emphasis; and modality which creates an atmosphere unmistakably ecclesiastical. (Davison, 1952, pp. 37-38)

These rules were set up to guarantee that church music would be "to the glory of God; . . . as an offering, a sacrifice, a return in kind of God's gift of beauty to man." Such being the case, church music was supposed to "suggest the church and nothing outside of it" (Davison, 1952, p. 129).

Hanslick, who also was a famous aesthete, introduced in his work The Beautiful in Music (1891) his aesthetic concept. He understood that music was fully independent and its beauty consisted "wholly of sounds artistically combined" (p. 66).

The beautiful is not contingent upon, or in need of any subject introduced from without, but that it consists wholly of sounds artistically combined. The ingenious coordination of intrinsically pleasing sounds, their consonance and contrast, their flight and reapproach, their increasing and diminishing strength--this it is, which in free and unimpeded forms, presents itself to our mental vision. (p. 66)

There are certain problems with the aesthetic philosophy of music, however. According to Johansson (1984), "aesthetic insights are valuable as guideposts and are useful . . . as a check on musical quality" (p. 4). But if the regulations become too legalistic they "are doomed to failure." Music ministry needs "a philosophical base that goes beyond legalism" (p. 4). Johansson also had his doubts about the possibilities of a methodological aestheticism "to insure that one's sensitivity to artistic values" would "be enhanced by an analysis of the beautiful" (p. 4). Another problem with aestheticism, as Johansson (1984) expressed it, is "the danger of artistic veneration." One may become so "engrossed in musical beauty for wrong reasons" that art "becomes an end itself; it selfishly destroys any other rival" (p. 5).

In building upon aesthetics as the foundation for a philosophy of church music, we run the risk of elevating art to a place where beauty becomes God, or if not thought to be God, is at least equal to God, or thought of as essential to knowing God. . . . We worship the Creator, not the created--God, not beauty. (p. 5)

God certainly does not want us to turn art into a god, making beauty our highest aim. Aestheticism means giving art a place it does not deserve, which can be very destructive. (Rookmaaker, 1978, p. 40)

Gardner and Hoon shared the same concern, but they looked at the problem from a little different angle—from the perspective of worship. According to Gardner (1982), "music which is of significant aesthetic quality seems to have a unique capacity to in itself accomplish worship. It has an almost sacramental potential." The aesthetic quality creates the spiritual essence (p. 171).

By aestheticism we mean the autonomy with which art insinuates its vision of reality into liturgy and takes captive the Christian substance of liturgy; the conscious and unconscious affirmation art commonly makes that the reality which Christianity names 'God' is most authentically experienced as Beauty rather than as the Holy. (Hoon, 1971, p. 63)

The bald truth is that art in a sense always threatens liturgy; and liturgy rightly looks on art with an incorrigible suspicion simply because the polar enemy of liturgy is idolatry. (p. 69)

The tendency of an aesthetic attitude towards autonomy or egocentricity concerned Stolnitz (1960) as well. He argued that "the aesthetic attitude trains attention upon the work 'for its own sake alone'" (p. 337).

Here we are concerned with the intrinsic properties of the work and with its values for intrinsic perception. Ethics, by contrast, is concerned with the relations of the work to other things. Therefore it stresses the consequences of art—its effect on behavior, on other institutions in society, and on the conditions of human existence generally. Ethics sets the work back into the interrelationships out of which aesthetic interest has taken it. (p. 337)

The Scripture is the final authority when the position or content of aestheticism is evaluated. Leafblad (1978) stated this principle clearly: "Scripture will not allow us to make the primary function of church music an expression of musical-cultural values" (p. 18). In Leafblad's opinion, "any philosophy that views music as an end in itself--art for art's sake--is in theological trouble." In the church, everything "must have a purpose rooted in something greater than itself" (p. 19). Edgar (1986) referred to the same principle as he required the critics to determine

their standards from another source outside of the arts and then apply them to the arts (p. 55).

We are basically arguing for what should be, not for what is, although it is impossible to separate the two. In my opinion many discussions over the problem of meaning in the arts have failed to make this distinction, and as a result have been driven to make careless generalizations based on existing art, often western art, taking it as a sort of standard simply because it is there, . . . rather than determining standards from another source and applying them to the arts. (p. 55)

Pragmatism

Webster Encyclopedia (1985) defined pragmatism as "a philosophical theory of knowledge whose criterion of truth is relative to events and not, as in traditional philosophy, absolute and independent of human experience." According to Webster, "a theory is pragmatically true if it 'works'—if it has an intended or predicted effect" (p. 732).

Pragmatism is the opposite to aestheticism. "Here the tendency is to minimize the formal features of a work and concentrate on ways of getting the message out" (Edgar, 1986, p. 55). Gardner (1982) thought that "popular Christianity," especially, "tends to view music functionally" (p. 126).

The priority of evangelism and the tendency to evaluate activities pragmatically is combined with the understanding that music is communication. Communication of the gospel often becomes the primary purpose or function of church music. Good church music becomes that which is effective. (p. 126)

When pragmatic philosophy of music ministry is followed, "music becomes a tool to do things to people" as Johansson (1984, p. 5) expressed it. The predetermined result (end) seems to justify "the use of any music (means) as long as the anticipated result is worthy" (p. 5). In doing this, the pragmatist often "falsely

creates a sharp dichotomy between medium and music, music and gospel, in which each may go its own way without regard for the other" (p. 6).

The pragmatist is unconcerned that the two may be in conflict. He uses music uncritically as a message lubricator, sweetener, or psychological conditioner. . . . The pragmatist, in his concern for communication, emasculates the gospel in his dependence upon a commercialized system of music to sell his message. The gospel is stripped of its full integrity and power, and manipulative selling technique supplants the work of the Spirit. (p. 6)

Pragmatism also denies the authorities and objective standards of truth. Even the biblical authority in regard to church music is rejected. Pragmatism "naively supports a worldview in which the absence of objective musical standards often leads to or is symptomatic of the erosion of a widely sweeping Biblical authority (Johansson, 1984, p. 7).

In denying authority, music that has no accountability for value, no standards save acceptability, and no quality control except results, cannot be considered an art form at all. It loses its integrity, inherent worth, and freedom to speak. (p. 6)

As a philosophical system because of its inner contradiction, pragmatism, according to Johansson and Trueblood, showed a "proclivity toward philosophical self-destruction" (Johansson, 1984, p. 6).

The crucial fallacy of pragmatism is the falsity of its own inner contradiction. It appears to uphold the idea that all truth is relative, but relative to what? Since it cannot say 'relative to objective truth,' it is forced to make pragmatism itself its center of reference. To make a new absolute out of the doctrine that there is no absolute is obvious confusion. (Trueblood, 1957, p. 41)

Aestheticism Versus Pragmatism

It is possible to choose either aestheticism or pragmatism as the basis for the philosophy of music ministry. They are, however, seldom carried through as such. One may try to stay on the middle ground between the two or shift back and

forth from one extreme to the other. "Pragmatism may take from the aesthetic a remote and contorted regard for musical quality" (Johansson, 1984, p. 7). Aestheticism, on the other hand, "draws from the pragmatic a chafing and distasteful recognition of the necessity of being practical and success-oriented in a very 'unidealistic' world" (p. 7). But is the shifting back and forth of values, standards, and directions any solution? In Johansson's opinion (1984) it was not, because it produces "a philosophic unrest which prohibits the carrying out of all that a ministry of music could and should be" (p. 7)

Theology

As was stated before, it is necessary for the success of any program of music ministry to develop for itself a solid philosophical basis which is "coherent, comprehensive and creative," and at the same time "agrees with revealed truth." Aestheticism, pragmatism, or anything between them did not seem to bring a satisfactory solution. Another source has to be found.

Few people in the church take church music seriously enough to think about it biblically and theologically. Music remains a major area of church life to be largely uninformed by biblical theology. That should make evangelicals uneasy. (Leafblad, 1978, p. 18)

Autonomy seems to be inherent in the definition of art, at least high art. However, inherent within theology seems to be a reluctance to grant independence to any discipline. After all, even with Luther, that champion of 'artistic' church music, the importance of music was second to theology. (Gardner, 1982, p. 200)

Several writers agreed with Leafblad and Gardner that theology and the Bible--as the final authority--form the only safe foundation for a philosophy of music ministry. "Biblical truth speaks to all situations," expressed Johansson (1984, p. 7). Edgar (1986) also stated:

The Scripture is our ultimate norm. But God's word does not speak in an abstract way, since the author of that word is the same as the author of creation and human activity. There is complementarity between special revelation, what the Bible says, and general revelation, what we learn from the world. (p. 56)

While the Bible speaks sparingly about the arts or aesthetics directly, "its basic insights," as Gaebelin (1985) stated it, "must provide not only the foundation for an authentic Christian aesthetic but also the corrective for artistic theory derived from other sources, however excellent these may be" (p. 56). Schaeffer (1973) seemed to share the same opinion. He understood that there is no area of church life that could stay outside of the biblical authority--music ministry included.

As far as a Christian is concerned, the world view that is shown through a body of art must be seen ultimately in terms of the Scripture. The artist's world view is not to be free from the judgment of the Word of God. (p. 43)

Music Ministry in the Bible and Through the Centuries

The history of art--church music included--is part of the general history of mankind. Art was not born in a vacuum. It is an essential segment of human life. "Art, in any age, is the expression of the characteristic attitudes of the people of that age toward important aspects of life" (Wold & Cykler, 1972, p. 1).

Because of this close relationship to human life, art is involved in the basic human dilemma of the conflict between good and evil. This controversy is very evident in the Bible and is expressed with terse words: "Hate evil, and love good" (Amos 5:15¹); "Hate what is evil, hold fast to what is good" (Rom 12:9); and do not imitate evil but imitate good" (3 John 11).

¹Unless otherwise designated, all Biblical references are from the Revised Standard Version.

Referring to the problem of man's fallen state as it relates to his creativeness expressed in art, Johansson stated:

Because of man's disobedience, his creating is a fallen one, and though it remains part of his glorious heritage, it is man's destiny to struggle continuously against the heaviness of the world so as to turn that creativity into worthy channels. Every man must contend with a fallen condition. He will always be creative . . . in some way, for that is his nature--that will not stop. The problem is to use that creativity as God intended he should--a creativity that is the glory of man because it is worthy of his Maker. (Johansson, 1984, p. 24)

Wolterstorff's (1980) comment stated:

Art is not isolated from the radical fallenness of our nature. It is an instrument of it. Art does not lift us out of the radical evil of our history but plunges us into it. Art is not man's savior but a willing accomplice in his crimes. . . . Since we are now called to be God's agents in His cause of renewal, of whose ultimate success He has assured us, art now gains new significance. Art can serve as instrument in our struggle to overcome the fallenness of our existence, while also, in the delight which it affords, anticipating the shalom which awaits us. (p. 84)

When human creativity is understood from this perspective--as a fallen one because of sin but also as part of man's glorious heritage of creation--it gives a realistic basis to study the problems of church music. Hustad (1981) wrote:

Notwithstanding the fact that each culture has validity simply because it represents the lifestyle of a people made in God's image, it is also true that every culture is corrupted by sin. (p. xii)

Routley (1967) seemed to share a similar view:

This story [of church music] is partly the story of the relation between the 'sacred' and the 'secular' in the field of music, and one of the most important questions the church musician today has to ask himself is where he personally stands on that matter. This is a question which history helps us answer. (p. 11)

The Old Testament Time

Although the Old Testament contains references to the use of music in both a secular and a sacred context, music ministry as an organized activity was not found before the era of the early kings--Saul, David, and Solomon.

The reign of Saul was very turbulent in Hebrew history. "Such times are not conducive to the cultivation of music, or any other art. Nonetheless, at the very beginning of his reign we are told of musical training in connection with the education of the young men" (Rothmüller, 1967, p. 39).

David was a minister of music in Saul's palace. He must have received some training in music. Rothmüller (1967) stated that "the case of the young harpist, David, could not have been an exception" (p. 40). Musical education was offered in "the schools started by Samuel, who gathered groups of pious, intelligent, and studious young men that they might be trained for positions of leadership in Israel" (Grauman, 1956, p. 56). Sendrey (1974) described the music education given in these schools as follows:

Specific care was devoted to instruction in music. Not all pupils learned to play an instrument, only those who showed some aptitude for it. Singing, however, seems to have been taught to all of them, since common participation in vocal ensembles was a regular feature in the gatherings and processions of the prophet-pupils. (p. 95)

Because of this long-range plan of musical training, David was able to establish later an extensive music ministry for the worship of the Lord. The musical plans he instituted were not only his own ideas but there was a special "commandment . . . from the Lord through his prophets" (2 Chr 29:25) concerning the musical part of the service in the Temple. In 1 Chr 23:4, it is mentioned that altogether "four thousand shall offer praises to the Lord with the instruments which I

[David] have made for praises." A special group of them "who were trained in singing to the Lord, all who were skillful, was two hundred and eighty-eight" (1 Chr 25:7). According to 1 Chr 25:7-31, they "were divided into twenty-four groups, each consisting of twelve men, instructed by one of the twenty-four sons of Asaph, Jeduthun and Heman" (Hooper, 1963, p. 8). Each group "was on duty a week at a time, or from Friday night of one week until after the Sabbath service of the next week, making eight days with one day overlapping" (Grauman, 1956, p. 75).

The book of Psalms was "the formal liturgy for the Hebrew Temple and synagogue" (SDA Bible Commentary, 1977, 3:619). The Septuagint—a Greek translation of the Old Testament—calls the Psalms "**Psalmoi**, the plural of **psalmos**, which designates a song to be sung to the musical accompaniment of stringed instruments" (3:615). The Psalms "were sometimes spoken, 'said'; sometimes they were cantillated, in a rising and falling tone; and sometimes they were sung" (Rothmüller, 1967, p. 76). Seventy-three of the Psalms carry a superscription of "a Psalm of David." Other prominent writers were Asaph, Ethan, Heman, Jeduthun, Korah, Moses, and Solomon.

In these sacred poems we hear the cry, not only of the Hebrew, but of universal man, ascending to God for help, and see the hand of Omnipotence reaching down to bring relief. No wonder that for centuries, for Jew and Gentile alike, the Psalter has supplied material for private prayer and for public devotion; it has served with equal satisfaction as the formal liturgy for the Hebrew Temple and synagogue, as the hymnbook of the Christian church, and as the prayer book of the solitary child of God, regardless of race or creed. (SDA Bible Commentary, 1977, 3:619)

Hebrew music was functional. It "was dictated by the constitution of their religion." It "provided no special impulse towards the development of beauty in the Greek sense" (Rothmüller, 1967, p. 83). Music was not an independent art for its own sake as in Greece. It was an essential part of the religious life. The Psalms

were an example of this principle. Their principal role was functional. They "supplied material for private prayer and for public devotion." At the same time they were full of lasting aesthetic beauty. "Hebrew poetry . . . comes to its point of highest excellence in Psalms" (SDA Bible Commentary, 1977, 3:622). The functional or pragmatic and aesthetic qualities of the Psalms formed a harmonious whole.

After the death of Solomon, the Hebrew kingdom was divided into two parts—the northern kingdom of Israel and the southern kingdom of Judah. "In both kingdoms the forms of belief which had been firmly established in the temple at Jerusalem began to be affected by pagan cults" and "these developments affected the music-making of the time" as well (Rothmüller, 1967, p. 51). Rabinovitch (1952) described the worship of Baal and its music as follows: "[Baal's] rites constituted a cult of pure sensuality, sheer paganism, and with it brought a music best suited for intemperance and carousal" (p. 18). "The tradition that originated from the Temple of David in Jerusalem was," however, "always decisive as the model to be followed." Whenever there was a religious revival, "again and again we are told that the ordinances instituted by king David were regarded as sacrosanct" (Rothmüller, p. 52).

After the destruction of the first temple, during the Babylonian exile, the Jews instituted the system of synagogues. These services "consisted of readings from Scripture, discourse, prayers and the singing of Psalms. There was no sacrifice and apparently no instrumental music" (McKinnon, 1965, p. 91). When the Jews returned to Palestine, synagogues were established there again.

The Early Church

The early Christian church "inherited its musical practices and attitudes from Judaism, especially from the Synagogue" (McKinnon, 1965, abstract, p. 1). "Readings from Scripture, discourse, prayers and the singing of Psalms" (McKinnon, p. 91) were the essential elements of the service in the synagogue as well as in the Christian church.

Worship service of the early church and its music were also influenced by the Greek culture when Greek converts with their own cultural backgrounds became part of the body. "Greek philosophy and Greek art, although both in decadence, were dominant in the intellectual life of the East, and it was impossible that the doctrine, worship, and government of the Church should not be gradually leavened by them" (Dickinson, 1927, p. 42).

Two Scripture passages by apostle Paul form a Biblical basis for musical practices in the New Testament church.

Be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart, always and for everything giving thanks in the name of our Lord Jesus Christ to God the Father. (Eph 5:18-20)

Let the word of Christ dwell in you richly, teach and admonish one another in all wisdom, and sing psalms and hymns and spiritual songs with thankfulness in your hearts to God. (Col 3:16)

Apostle Paul mentioned in these passages three kinds of songs: psalms, hymns, and spiritual songs. Hooper (1963), in his comments on that text, wrote that "in all probability 'psalms' referred to the Old Testament psalms, while 'hymns' and 'spiritual songs' were Christian creations" (pp. 21-22). Quasten (1983) emphasized the meaning of the words "in your hearts", stating that there "seems to be a warning

against a purely aesthetic pleasure in singing. . . . Only so far as singing is the expression of devotion does it have any meaning" (p. 59).

The early church rejected instrumental music in its services because it "was so closely connected with idolatry" and because "the heterophony of instrumental music stood in sharp contrast to the primitive Christian idea of the divine unity and the communion of souls" (Quasten, 1983, pp. 66, 67). The church followed the example of the synagogue which "employed no instruments in its services" (McKinnon, 1965, abstract, p. 1). The only musical instruments which seemed to have acceptance were cithara and lyre.

Since the lyre and the cithara were tolerated at the agape in Clement's time [Clement of Alexandria, c. 150-c. 215], the supposition that they were used in the liturgy appears justified, for in his time the liturgy was still very closely bound up with agape. . . . The lyre remained comparatively unblemished by use in idol worship and was employed more frequently in private homes, while flute, tambourine, cymbal and all the other instruments were much more closely associated with the pagan cults. (Quasten, 1983, p. 73)

Latin and Medieval Developments

During the first 300 years, the Christian church was "an illicit organization within the Roman Empire" (Routley, 1967, p. 11). For long periods of time the Christians were persecuted and had to hold their meetings in secret. The fourth century brought along a new situation. In 313 AD, "the Emperor Constantine proclaimed freedom of worship throughout the Roman Empire" and "made Christianity Rome's official religion in 324 AD" (Webster, 1985, p. 193).

The early church had been congregation-centered in its musical practices. "The singing of psalms and hymns by the body of worshipers was . . . undoubtedly the custom of the churches while still in their primitive condition as informal

assemblies of believers" (Dickinson, 1927, p. 48). There was, however, a "steady progress of ritualism" and a "growth of sacerdotal ideas" which "inevitably deprived the people of all initiative in the worship." This development "concentrated the offices of public devotion, including that of song, exclusively in the hands of the clergy" (p. 48).

There were obvious reasons for this trend of centralism. Hooper (1963) stated "that because of the folk nature of the hymns, the singing was accompanied by dancing and clapping" (p. 29). Dickinson (1927) referred to certain groups of heretics--Gnostics and Arians--which "drew large numbers away from the faith of the apostles by means of choral songs which they employed everywhere for proselyting purposes" (p. 50).

As an inevitable consequence came the decree of the Council of Laodicea (held between 343 and 381 AD) which ordered in its 15th Canon: "Besides the appointed singers, who mount the ambo and sing from the book, others shall not sing in the church" (Hefele, 1896, 2:309). This restriction included the liturgy of church service, except "the prescribed responses." Popular hymnody was still stimulated "for private and social edification, for the hours of prayer, and for use in processions, pilgrimages, dedications, and other occasional celebrations" (Dickinson, 1927, p. 56).

The musical part of church service was in the hands of professional clergy who dictated--following the church tradition--what was done in the service. "What the church musicians sang or directed others to sing was almost entirely laid down by church tradition. . . . Church music was firmly sacred and not secular" (Routley, 1967, p. 15). Consequently, one was able to see a clear distinction between the

sacred and the secular—but not for long. Secularism made its first appearance "of great influence . . . in the thirteenth century when the polytextual motet of that time was reaching it apogee". (Wienandt, 1965, p. 21)

By the end of the century the situation had become far more complex—and worldly as well. Dance tunes, vendors' cries, love songs, and even lascivious poetry had made their way into the music that was to have been intended only to praise God. (p. 21)

Pope John XXII tried to solve the problem with an official bull issued at Avignon (1324-1325). He was concerned that "certain disciples of the new school" preferred "to devise methods of their own rather than to continue singing in the old way" (Wienandt, 1965, p. 454).

They truncate the melodies with hoquets, they deprave them with discants, sometimes even they stuff them with upper parts . . . made out of secular songs. . . . Their voices are incessantly running to and fro, intoxicating the ear, not soothing it, while the men themselves endeavor to convey by gestures the sentiment of the music which they utter. As a consequence of all this, devotion, the true end of worship, is little thought of, and wantonness, which ought to be eschewed, increases.

This state of things, hitherto the common one, we and our brethren have regarded as standing in need of correction; and we now hasten therefore to banish those methods, nay rather to cast them entirely away . . . far from the house of God.

And if any be disobedient, let him, on the authority of this Canon, be punished by a suspension from office of eight days. (pp. 454-456)

Era of Reformation

By the Reformation era new political and cultural winds were blowing in Europe. "The humanistic elements of the Renaissance" (Schaeffer, 1976, p. 48) were the leading influences of the time. Religious and cultural impacts of the Roman church were decreasing but the musical part of service liturgy was "still wholly under the charge of the church." Church music had developed from simple monody to complicated polyphony.

By the time the Reformation took place . . . church music is in the following position. It has become a highly developed and subtle medium of expression, still wholly under the charge of the church, still widely separated from secular music, still performed by choirs which are the linear descendants of the monks' choirs in the old abbeys and monasteries, still associated primarily with the liturgical words which are part of the Catholic church's complex scheme of worship. Choirs are employed not to lead congregational singing but to sing music to which the congregation merely listens. (Routley, 1967, p. 21)

The Reformation was a product of the Renaissance way of thinking, and it "was exploding with Luther just as the High Renaissance was coming to its close" (Schaeffer, 1976, p. 80). There was, however, a basic difference between the humanistic Renaissance and the Reformation. The first "was based on a humanistic ideal of man's being the center of all things, of man's being autonomous." The second "took seriously the Bible's own claim for itself—that it is the only final authority" (p. 81). Even more, "at its core . . . the Reformation was the removing of the humanistic distortions which had entered the church" (p. 82).

The Lutheran Reformation

Martin Luther (1483-1546), who was a prominent theologian as well as a talented musician, was the key figure of the German Reformation.

His [Luther's] attitude to the church's worship was, compared to other reformers, remarkably conservative. There was much about the traditional Mass that he loved—not least its music. He wanted to keep a great deal of it unaltered. . . . His doctrine of 'justification by faith alone' is a statement of the belief that God's forgiveness is personally available for the believer. . . . He wanted his churchmanship and worship to express that. What needed to be altered in order to get that said he altered, but much else he would have left unchanged had it not been for the more radical opinions of his associates. (Routley, 1967, pp. 23, 24)

One of the important changes--symbolizing the believer's direct access to God--was the new emphasis on the congregational participation in worship. Luther wanted his congregation to express their faith by singing hymns in their own

language. According to Blume (1974), "liturgical chants of the Catholic church, pre-Reformation German sacred lieder, and German folk and fraternal songs were the sources of the largest number of texts and melodies" (p. 14) from which Luther and his followers looked for song material for congregational use. Original Reformation chorales were also composed, even more so during the later period of the Reformation.

During the Reformation era it was customary to borrow material from other sources, even from the secular, for sacred use. "During the fifteenth and sixteenth centuries polyphonic Mass-settings were often based on borrowed materials--tunes taken from sacred and secular compositions" (Wienandt, 1965, p. 21). This was possible, as Rookmaaker (1975) expressed it, because "there was unity in the whole culture. . . . There was a sense of normality and genuineness about all this music"--church music, chamber music, dance music, and later opera--"that made it everybody's music" (p. 186). According to Hamm (1980), this kind of relationship between art music and popular music continued until the 19th century. The change was slow but "by the turn of the [20th] century the musical vocabulary of popular music had become distinct from that of other types of music" (p. 105).

Martin Luther seemed to be fairly strict when he chose music material to be used in the church. "Although there was much popular music available to him, from drinking songs and dance tunes to religious folksongs and carols, Luther chose only those tunes which would best lend themselves to sacred themes" (Harrell, 1980, p. 21). Of the tunes introduced by Luther, Leupold (1966) wrote:

They were folksy, but never vulgar. Rollicking drinking songs were available in the 16th century too. Luther steered clear of them. He never considered music a mere tool that could be employed regardless of its original association . . . but was careful to match text and tune, so that each text would

have its own proper tune and so that both would complement each other.
(p. 5)

The followers of Martin Luther were not always as careful as he. One songbook, as an example, which was based on the contrafactum technique--provision of a new text, usually completely independent from the original, for a melody--carried the title:

Street songs, knightly and miners' songs, changed in a Christian, moral, and ethical manner, in order that the evil, vexatious melodies, the useless and shameful songs to be sung in the streets, fields, houses, and elsewhere, may lose their bad effects if they have good, useful Christian texts and words.
(Blume, 1974, p. 33, fn. 6)

Martin Luther held musicians in high regard. In his letter (Oct. 4, 1530) to Ludwig Senfl, a German composer, Luther wrote: "I have always loved music. Those who have mastered this art are made of good stuff, they are fit for any task" (Buszin, 1971, p. 3). Luther also supported financial remuneration for church musicians. "The art (of music) is worthy of being supported and maintained by Princes and Lords" (Buszin, p. 3), he wrote to the elector John the Steadfast. These statements of Luther have been a support for qualified musicianship in Lutheran churches.

Because of the importance of music in the education of young people, in general, and especially in the education of young men for the ministry, Luther "made music study a mandatory part of the curriculum in all schools organized under his auspices." He also "required the ministers who followed his lead to study singing and made an understanding of music a prerequisite to ordination" (Stevenson, 1953, p. 4). In the above mentioned letter to Ludwig Senfl, Luther wrote: "A teacher must be able to sing; otherwise I will not as much as look at him. Also, we should

not ordain young men into ministry unless they have become well acquainted with music in the schools" (Buszin, 1971, p. 3).

Luther's example and ideas were an encouragement to composers of music and to creative persons in other fields of art as well. Such composers and artists as Johann Sebastian Bach (1685-1750), Dietrich Buxtehude (1637-1707), Albrecht Dürer (1471-1528), Georg Friedrich Händel (1685-1759), Hans Leo Hassler (1564-1612), Michael Praetorius (1571-1621), Rembrandt (1606-1669), and Heinrich Schütz (1585-1672) were examples of creative personalities influenced by the Reformation (Schaeffer, 1976, pp. 90, 92, 94, 98). Of J. S. Bach, Schaeffer wrote that his "music was a direct result of the Reformation culture and the biblical Christianity of the time. . . . There would have been no Bach had there been no Luther" (p. 92).

The Zwinglian and Calvinistic Reformations

In contrast with Luther who was fairly conservative and cautious in his renovations of worship music, Ulrich Zwingli (1484-1531) in Zürich and John Calvin (1509-1564) in Geneva made more dramatic changes. They wanted to have "a complete break with tradition" of the Roman Church (Blume, 1974, p. 509).

Zwingli was musically "clearly the most gifted of the three great Reformers" (Blume, 1974, p. 509). He was very knowledgeable about the musical arts. He played several instruments and even had some experience in composing music. Yet, from his order of worship service all musical elements were removed (Blume, p. 509). The exclusion brought about suspension of congregational and choral singing as well as the demolition of church organs.

The cathedral organist in Zürich watched, with tears streaming down his cheeks, the destruction of his magnificent instrument; and the famous Bern organist, Hans Kotter, made homeless by his unwavering faith in Protestantism, was himself reduced to the status of schoolteacher when the very champions of his faith destroyed his instrument. (Lang, 1941, pp. 208-209)

Zwingli's influence extended to the German-speaking part of Switzerland.

Two reasons, at least, could be mentioned for Zwingli's attitude toward worship music. First, "his peculiar understanding of prayer: 'In your devotion you should be alone. Devotion is falsified by the participation of many.'" Second, "his musical thinking was undoubtedly formed by the **musica artificialis** [art music] in which he was so proficient" (Blume, 1974, p. 510).

John Calvin's reformation originated in Geneva. His influence was felt in French-speaking Switzerland, in France, and later in England, Scotland, and in North America. "Of the three reformers, Calvin was probably the least musical." He had only "received a general musical education as part of his university studies" (Blume, 1974, p. 516).

Calvin was a disciplinarian and an ultraconservative. There were neither choirs nor hymns in his order of public worship, only metrical psalms with texts from the Bible.

Even when Calvin compiled his first Psalter, evidence is not clear as to whether his original intention was that the psalms should be sung in public worship or that they should be reserved for pious exercises in the home. It is certain that singing was absent from public worship in the early days of the Calvinists. . . . It seems probable that Calvin's ultimate decision to include singing in the services of his church may be traced to the period of his 'exile' in Strasbourg--from 1538 to 1541. There he found chorale-singing firmly established amongst Lutheran Protestants and was no doubt influenced by its possibilities as a factor in public worship. (Terry, 1932, p. v)

Calvin ruled that there should be no music whatever in public worship except what could be sung by all present, and this music must be sung in unison without any kind of instrumental accompaniment. . . . Moreover, nothing must be sung which was not literally based on the Bible. (Routley, 1967, p. 25)

Calvin had talented helpers in his musical reformation: Clément Marot (c. 1497-1544), a court poet; Louis Bourgeois (c. 1510-1561), a folkartist; and Claude Goudimel (c. 1505-1572), a French Huguenot composer. "At Calvin's request" (Terry, 1932, p. iv), Marot "metaphrased" the psalms. Later, "Louis Bourgeois and Claude Goudimel" enriched "the Psalter with their strong dignified harmonies" (p. xii). As a result of their efforts, according to Routley (1967), "some of the greatest congregational music" was created "that has ever graced the pages of Christian music" (p. 26). "In his zeal for the suppression of musical professionalism (the music of the few), and the liberation of musical amateurism (the music of the many), Calvin, however, "produced what has turned out to be the music of a few after all" (Routley, p. 28). As a disciplinarian, Calvin was a strict supporter of censorship. His goal was to protect his people from musical professionalism. Here, history has taught a lesson to later generations. Routley pointed out that: "Too much insistence on the doctrine that the only professionals in church are clergy and elders stifles **popular** music as well as professional music" (1967, p. 28).

The Era of the 18th- and 19th-Century Evangelical Revivalism

18th-century Methodism

The evangelical movement of Methodism began in England in 1738 when John (1703-1791) and Charles (1707-1788) Wesley and George Whitefield (1714-1770) held their first evangelistic meetings. Because they were banned from most Anglican pulpits, they had to preach in the open air. From its very beginning, the Methodist revival was a singing movement. John Wesley had a "uniform

devotion to the singing of psalms and hymns as a daily and even hourly part of his own spiritual life" (Stevenson, 1953, p. 113).

The Methodist revival was a folk movement. Its influence was mostly felt among the ordinary people. The emphasis was on the preaching of "the unlimited atonement of Christ." "The scriptural teaching that Christ died for **all** mankind and that **all** mankind must give an account unto God was a basic tenet of their faith" (Reynolds, 1963, p. 54). This same message was also sung in their hymns. John Wesley rejected not only the Calvinistic teaching of limited atonement but also the Calvinistic practice of singing metrical psalms. "The singing of hymns as such came then as an innovation in the Church of England" (Stevenson, 1953, p. 116).

Methodist tunes were inclined to be lively. . . . Many of the tunes were florid: many were of the 'fuguing' type; that is, containing imitative passages for various voices entering in succession. Sometimes the words of the last line were repeated over and over again by the men and women alternately. Refrains consisting chiefly of the word 'Hallelujah' were often longer than the verses they followed. The rhythms were lively, and the tempo of hymn singing was much quicker than had previously been the case among the chapel people. (Etherington, 1965, p. 161)

The secular influence in the Wesleyan hymnody "gave John Wesley himself displeasure that he did not hesitate to express" (Routley, 1967, p. 36). These influences came especially from the professional musicians who made their living in opera houses. "The typical first-generation Wesley musician was J. F. Lampe, a bassoonist at Covent Garden . . . [who] had **The Beggar's Opera** [John Pepusch] and **Rodolinda** [Georg Fr. Händel] and **Dido and Aeneas** [Henry Purcell] in his bones" (Routley, p. 34).

The direction which popular church music took within the period of the first stages of the evangelical revival was toward abundant rhetoric and away from musical integrity. At its best, eighteenth-century popular church music expresses the warmth and hospitality of the evangelical revival. The best of

their tunes **sound** like an invitation to believe. The worst of their tunes sound like an invitation to ~~conform~~ [to the secular world]. (Routley, 1967, p. 36)

19th-century Revivalism

The period of 19th-century revivalism brought about an almost total separation of church music from the world of "art music." The church, which for many centuries had been the patron of the arts, was losing its place. There were certain reasons for this development:

1. The 19th-century world view of "Romanticism came to be a revolt against convention and authority, whether in personal, religious, civil, or artistic matters" (Wold & Cykler, 1972, p. 195). This way of thinking was a result of the process which had been taking place since the Renaissance. During the 18th century great philosophers such as François-Marie Voltaire (1694-1778) and Jean-Jacques Rousseau (1712-1778) had marked out the way to the French Revolution which was "the obvious dividing line between the two stages of the modern period" (Macmurray, 1968, p. 181).

Before 1789 the old world, the world of the Middle Ages and feudalism, and kings and aristocrats and authority, political and religious, was fighting for its life, but it was still on top and all-powerful; in the French Revolution it received a blow from which it never really recovered. In 1789 the modern world was born; the modern spirit became self-conscious; the modern man . . . came into existence. (Woolf, 1968, pp. 98-99)

As a result of these modern ideas, the art music--the "indisputably greatest" music--of the 19th century was "the music of metaphysics, the music of questing freethinkers, music divorced from religious or social dogma." "It was attracting an almost religious attention on the part of listeners" (Routley, 1967, p. 42). It was, therefore, no wonder that this kind of "development of music was completely divorced from the Church" (Etherington, 1965, p. 152).

2. "The secular musicians lived lives which were were [sic] diminishingly influenced by the church" (Routley, 1967, p. 47). Instead of being "creatures, creature-like, dependent and humble," the Romantic composer wanted to be "creator" (Cooper, 1967, p. 6). Ringer (1974) described the atmosphere of a Romantic symphony concert and stated that "under these circumstances, individual artists of renown eventually attained royal status of a sort" (p. 145).

Prominent composers with this kind of philosophy and status were not interested in writing humble music suitable for the use in church services. "It was upon the orchestra, the solo song, the piano, the opera, and chamber music that the musical talents of this century [1750-1850] were lavished" (Etherington, 1965, p. 154). The music of the 19th-century was, according to Routley (1967), music with "long paragraphs," with "subtle musical arguments," and with "large scenes and long perspectives" (p. 43). It was not music for church choirs or soloists with their limited resources.

3. During the 19th century, the Western church went through an especially emotional period. According to Rookmaaker (1975), the "revived evangelism was often marred by an unbiblical anti-intellectualism and anti-cultural outlook" (p. 67). With Revivalism came such new forms of religious gatherings as campmeetings, Sunday schools, and large urban revival campaigns. In his description of the music used in these meetings, Routley (1967) stated that this music was "highly emotional" and filled with the Romantic "vocabulary." Its "outward form was highly colored, emotionally restless and full of emphatic ornament" (p. 40). Sentimentalism with "the evocation of emotion without the acceptance of responsibility" (Routley, p. 44) was the result of this musical development.

There were also other factors which had an influence on church music. "Cheap labor, cheap products, and cheap industrial values" brought along by the industrial revolution were reflected "faithfully in a great outpouring of cheap music" (Routley, 1967, p. 40). The newly invented printing techniques allowed the publishers "to print sheet music for home use with flashy, colorful illustrations which proved easily saleable" (Weber, 1977, p. 10). This music was not used in homes alone. For singing classes, singing schools, and choirs run by local churches this was a "cheap" source of musical material. The amateurism of church music had its "heyday."

There were, however, other kinds of church music available as well. Such composers as Joseph Barnby (1838-1896), John Bacchus Dykes (1823-1876), John Goss (1800-1880), John Stainer (1840-1901), and Samuel Sebastian Wesley (1810-1876), for example, created music in church style. What made the difference in their music was "the ~~selection~~ they made . . . consciously or unconsciously, from the available music of the secular world" (Routley, 1967, p. 42). "The nineteenth century in Europe was, after all, an age of confidence and progress and optimism" (Routley, p. 44).

The 20th Century

The 20th century has been a century of hopelessness, or using the words of Bernstein (1976) "the age of death, the end of faith" (p. 316). This age experienced two World Wars in which the very survival of the western culture was at stake. At the same time, the similar humanistic ideas which have been developing since the Renaissance, and even more since the 18th century, have had a deep impact on Western life. Christian values have been especially targeted by these

views. Their negative impact on people's world view and on their life style—from the Christian point of view—has been so devastating that philosophic writers have spoken of the decline, degeneracy, and even of the death of Western culture.

Three authors commented on this condition:

Now having travelled from the pride of man in the High Renaissance and the Enlightenment down to the present despair, we can understand where modern people are. They have no place for a personal God. But equally they have no place for man as man, or for love, or for freedom, or for significance. This brings a crucial problem. Beginning only from man himself, people affirm that man is only a machine. (Schaeffer, 1976, p. 166)

The modern spirit was forced into a dilemma. Its struggle for universal freedom had destroyed authority, in religion, in social and political life. And all that freedom seemed to mean was the destruction of culture and value in a violent scramble for material satisfaction. (Macmurray, 1968, pp. 186-187)

The world has changed in the last decades. We have seen the crumbling of a culture. Increasingly we see ourselves living in a world that is post-Christian, and even post-humanist, a neo-pagan world, one which is nihilist, or anarchist, or mystic. (Rookmaaker, 1975, p. 246)

In his Harvard lectures, Bernstein (1976) expressed his deep concern for the trend of ambiguity, and for "a supreme crisis," a crisis of the Western culture "that remains unresolved to this day" (p. 238).

The humanistic ideas, according to Schaeffer (1976), were first taught "in philosophy", then "through art, then through music, then through general culture, and finally through theology" (p. 183). Referring to modern arts, Rookmaaker (1975) stated that "many works . . . are exhibited because they have a message of almost religious importance, interpreting man and his world" (p. 18).

Ideologically and organizationally, music ministry has come a long way from the state in which it was in the medieval church to that at the beginning of the 20th century. During the Middle Ages, "the church style was 'church' because it was being handled by the best musicians" of that time. At the outset of the 20th

century "the church style was recognizable church because it was being handled by the worst" musicians. During the Middle Ages, "the musicians were churchmen." In our century they have been "increasingly not only laymen but agnostics" (Routley, 1967, p. 46).

Two Trends of Church Music

According to Routley (1967), there are two main trends of church music to be found during the 20th century. "Among the 'liberal' groups . . . church music is required to approximate to the standards of secular [art] music. . . . It is among the highly evangelical groups, such as the Southern Baptists, that the highest number of nineteenth-century church music, or music reviving that style, is in common use" (p. 50).

In the churches which Routley called "liberal," the musicians "in a corporate gesture" turned against "the tendencies that had shown themselves to be corrupting the church music" (Routley, 1964, p. 17). They were either "conservative craftsmen" (Routley, p. 32) who continued in the Romantic idiom--Johannes Brahms as their trendsetter--or they looked for new ideas from the pre-Romantic styles or from the art music of this century.

In the development of church music through the first sixty years of the twentieth century we are going to see . . . the effect of [a] new professional touch in a new interest taken by musicians of high standing in the requirements of church. (Routley, p. 19)

The evangelical churches "in which secular culture is least respected improvement[s] . . . have lagged and a degenerate church style in music and in the other arts has prevailed" (Routley, 1967, p. 48).

The secular is normally played down, or even vilified, in these circles. Therefore the tendency will be for what is native to the church to be exalted

over what is native to the world. But such is human nature, and so fallible are human memories, that the products, in doctrine and in art, of two or three generations ago will be regarded as 'native to the church'—and when that happens there is clear error. (p. 49)

In the 20th-century secular culture, the negative attitude of the evangelical churches toward the so-called world was understandable. They tend "to see the church . . . as a sheepfold," as a place of refuge in the middle of the evil world. "The church's business . . . is to gather people in." At the same time as these churches are "addicted to nineteenth-century models" (Routley, 1967, p. 49), the use of modern "rock- and folk-gospel music has become common" (Hustad, 1981, p. 141). The purpose is to make "assaults on" the world "outside the church wall," to "make war on the wolves" (Routley, p. 51). These churches, however, "have tended to take evangelism pattern and style, the preaching and the music, and canonize them as the norm for regular church worship" (Hustad, p. 143). No wonder that Hustad admitted that there is "dualism in church music" (p. 144). And not only an obvious dualism but there seems to be a theological inconsistency as well. The problem, however, may not be the use of the secular itself, but as Routley (1967) expressed it, "misusing the secular . . . because the musicians within the church could not handle the resources they took over" (p. 47).

Routley (1964) divided the history of the 20th-century church music into two parts: "its first half is full of pedagogy; its second half, of alarming creativeness" (p. 210). This century has emphasized the education in church music. "More Bible schools, colleges and seminaries are giving emphasis and instruction in church music than ever before" (Osbeck, 1980, pp. 31-32). This education has not been limited to full-time studies alone. There has also been a "growing number of church music conferences, clinics, and workshops" (p. 32). Because of better training the

social status of church musicians has improved. Offices of church music and worship or equivalent were established at least in the following churches: The Church of Jesus Christ of Latter-day Saints (1920), Southern Baptist Convention (1941), The Assemblies of God (1971), Mennonite Church (1971), The United Methodist Church (1972), The American Lutheran Church (1976), The Church of God (1976), Seventh-day Adventist Church (1985). Steps toward "a more ordered worship practice" have also been taken. "The number of new official books of worship and hymnody that has appeared in recent years is nothing short of amazing" (Schalk, 1979, p. 8). This century has been active, but at the same time alarmingly creative in its church music interests.

Music Ministry in the Seventh-day Adventist (SDA) Church

Introduction to the SDA Church

According to the Seventh-day Adventist Encyclopedia (1976, p. 1325), the SDA Church is "a conservative Christian body, worldwide in extent, evangelical in doctrine." The SDA message may be summarized as "the everlasting gospel"--the basic Christian message of salvation through faith--placing strong emphasis on the Second Advent, which is believed to be near, and on the Sabbath of the Bible, the seventh day of the week. "These two distinguishing points are" (p. 1325) also found in the name of the Seventh-day Adventist Church.

"SDA's are, doctrinally, heirs of the Adventist, or Millerite, movement of the 1840's" (SDA Encyclopedia, 1976, p. 1326). Millerism was an interdenominational movement flourishing mainly in the United States from 1840 to 1844, and it was "based on a distinctive prophetic interpretation" (p. 892) related to the Second

Advent. "The leaders of the small group that formed the nucleus of the organized SDA Church came out of the Millerite movement" (p. 898).

"By about 1850 the fusion of scattered groups of Sabbath-keeping Adventists in New England and New York was assured by the series of conferences under the leadership of James [1821-1881] and Ellen White [1827-1915] and Joseph Bates [1792-1872]" (SDA Encyclopedia, 1976, p. 1326). In 1848, James White began to publish the Present Truth; in 1849, the Advent Review; and in 1850, the Adventist Review and Sabbath Herald which became the official church paper of the SDA denomination. (Since the name of this journal has been subsequently changed several times, it will be referred to as the Review and Herald in this study.) In a general meeting at Battle Creek in 1860, the denominational name of the Seventh-day Adventist Church was adopted. The SDA Publishing Association was incorporated in 1861, and in the same year the churches of Michigan were organized into the first official 'conference'. In 1863, a General Conference met at Battle Creek and framed a constitution for the Church.

Several institutions were established at the Battle Creek headquarters: in 1866, the Western Health Reform Institute, which later became the Battle Creek Sanitarium; in 1874, Battle Creek College (its successor Andrews University in Berrien Springs, Michigan); and in 1895, the American Medical Missionary College.

In 1874, the General Conference sent John N. Andrews (1829-1883) to Europe as the first denominational missionary outside North America. "This was the beginning of a worldwide expansion" (SDA Encyclopedia, p. 1328). "In the 1880's there were SDA's in Europe scattered from the British Isles to Russia and from Scandinavia to Italy, with the center in Switzerland" (p. 1328). On the other side of

the world, Australia and New Zealand were entered, as well as "a beginning was made in South America" (p. 1328), in 1880. "In the 1880's evangelism reached" even "Central America (Honduras) and parts of South America (British Guiana)" (p. 1328). In the 1890s, the work was begun in India and Japan. China was entered shortly after the turn of the century in 1901 (p. 1328).

The statistics of the SDA Church indicate that the world-wide membership in 1990 was 6,661,462, organized into 31,654 local churches. The Church had official work in 182 countries. In 1990, it operated 4,267 elementary schools; 995 secondary schools, colleges, or universities; 154 hospitals or sanitariums; and 58 publishing houses around the world.

Historical Background of Church Music in the SDA Church

The first part of the 19th century was a time of religious revivalism in North America. It is often called the time of "the Second Great Awakening" (Lorenz, 1980, p. 15). The "First Great Awakening" had been "in the 1730's and 1740's" (p. 15). This 19th-century revival was characterized, according to Lorenz (1980), by a special emphasis on the Second Advent, for "the expectation of a Second Coming was felt not only by William Miller's followers, but by most of the denominations" (p. 75). The last judgment--so closely related to the Second Advent--was consequently one of the main themes of the religious songs of this period, especially of the campmeeting spirituals (p. 56).

The first campmeeting was "held in Kentucky in 1800, as the Second Great Awakening began to sweep the land" (Lorenz, 1980, p. 15). The camp-meeting idea became very popular, "for the frontierspeople were hungry for religion

as well as for the sociability the meetings afforded" (p. 15). Campmeetings held between 1800 and 1840 were very ecumenical. There were "preachers from several different denominations--Methodist, Baptist, Presbyterian, even Shaker" (p. 19). Everyone was welcome, "no matter what age, sex, race, or denomination" (p. 19). In her book, Glory, Hallelujah!, Ellen Lorenz (1980) described the singing and the general spirit of campmeetings as follows:

What a giant sound! The very forest seems alive with the great volume of the singing! And then the shouting that follows! Everyone bellowing out **Hallelujah!** or **Amen!** or **Glory to God!** all at once, and the Methodists clapping in time to the music! Some fall on their knees and pray aloud. The confusion is beyond belief. It's as if a wave of--what shall you call it, **ecstasy?**--has swept over everyone. . . . People are falling down as if in a trance, hundreds of them. . . . This falling looks to you as if a gigantic sword, unseen, were striking an army, row after row. . . . You wonder what causes this peculiar falling, and you decide it is the intensity of emotion wrought by the powerful exhortations and the preaching. (p. 19)

The first Sabbathkeeping Adventists came from different denominations. There were, at least, former Baptists, Methodists, members of the Christian Connection and Congregationalists (Maxwell, 1977, p. 113). So they must have had experiences with ecumenical campmeetings. Campmeeting spirituals became, after all, one of the main sources of church music for the SDA Church. "Adventists were . . . cultural heirs of the campmeeting and revival tradition with at least some of the emotionalism which that implies" (Graybill, n.d., pp. 23-24).

The second important source of inspiration for SDA music was, of course, the hymnody of the Millerite movement. "Music in the form of hymn-singing played an important part in the preaching program" (Crowe, 1979, p. 12) of this movement. One of their hymnals, The Millennial Harp (1842), was "designed for meetings on the Second Coming of Christ by Joshua V. Himes" (title page). Later when James White published hymnals for the SDA Church, he, according to Graybill (n.d.),

"republished 63 percent of the songs" in this hymnbook, which was an indication "that Adventists mined it for everything they thought was usable" (p. 7).

Millerites, as well as composers of the campmeeting spirituals, had a very utilitarian view of church music. Crowe (1979) stated that a number of Millerite hymns "no doubt have undertones of fear" (p. 12). "Their object was to 'serve man' hence the justification of such hymns" (p. 12). William Miller believed in an imminent end of the world and this was also the main theme of his lectures. This often caused "intense fear" in his listeners "and at the same time joy at the hope of beginning something much better" (Campbell-Yukl, 1987, p. 2). Consequently, "ecstasy and apprehension combined to create, what we would consider, surreal type experiences of religious fervor." In these meetings, "music was used to heighten the emotional responses and, as such, was subjective, simple and often spontaneous" (p. 2).

Other sources of inspiration and material for the music of the SDA Church were the 18th- and 19th-century hymnody, especially Isaac Watts (1674-1748), the Wesleys, and Lowell Mason (1792-1872) and his generation of music teachers.

Adventists were the heirs of both the energetic folk hymnody of the campmeetings and revivals, and the new musical vistas opened by Mason. James White, whose father had been a teacher of vocal music, appears to have kept up with the most recent trends. He had copies of many of the latest hymnals published by Mason and the other leading hymnists of the day. (Graybill, n.d., p. 17)

Lowell Mason and his followers "considered the music of the earlier American composers (e.g. Billings, Read, and Jeremiah Ingalls) generally inferior" (Eskew & McElrath, 1980, p. 168). They "based their hymn tunes on European models, or they used melodies arranged from famous composers." (p. 168). Their

purpose was to reform the congregational singing in North America advocating a style of hymnody "characterized by simplicity and dignity" (p. 169).

History of the SDA Music Ministry, 1844 to 1900

Early Sabbathkeeping Adventists were devout singers of "Advent hymns." Their songs "reflected those beliefs of the church which differentiated it from other Protestant religions" (Pierce, 1976, p. 128). James White (1868a) described the special "power" found in these songs as follows: "It is a fact that there was in those days a power in what was called Advent singing, such as was felt in no other" (p. 94). His granddaughter, Ella White Robinson (n.d.), on the other hand, told how the Adventists could find in these songs "their best antidote for discouragement and depression."

They [early Adventists] sang everywhere and often. They sang while driving by horse and carriage to their humble meeting places, and they sang, oh, how they sang at the meetings! Usually their songs were unaccompanied, because all available funds had been requisitioned for the erection of their church building, leaving nothing for the purchase of an instrument. Their singing was not confined within church walls. They sang in their homes, waking at early dawn . . . and going to sleep at night. . . . They sang together for morning and evening worship; they sang individually as they went about their daily tasks on the farm or in the shop or in the kitchen.

Family worship, mornings and evenings, was an Adventist tradition. Singing of hymns constituted an essential part of this devotional. William C. White (1936), a son of James and Ellen White, described the usual situation in their Battle Creek home in the 1850s.

At seven o'clock all assembled in the parlor for morning worship. Father would read an appropriate scripture, with comments, and then lead in the morning song of praise or supplication, in which all joined" (p. 7).

Later, after Ellen White had returned from Australia and moved to St. Helena, California (1900), the same custom was still in use.

No matter how crowded with work the day at Elmshaven may have been, we enjoyed a period of quiet restfulness when the evening worship hour came, always accompanied by unhurried singing (Robinson, n.d.).

Graybill (n.d.) has done research on the hymns of the Saturday-keeping Adventists from 1849 to 1863. According to his study, it is difficult to understand "the emotional impact of the joyous side of Adventist hymnody . . . apart from the circumstances in which the hymns were sung" (p. 23). Graybill found that the hymns of the early Adventists were "an expression of a keen sense of alienation from the larger society", and at the same time "an indication of how Adventists used religious joy and fellowship to cope with that alienation and build a viable community of their own" (p. 4).

The Adventists adopted the revival style of hymnody although they used other types of songs as well. Adventist emotionalism was, however, "restrained when compared with the violent outbursts occasionally alleged to have taken place in frontier campmeetings" (Graybill, n.d., p. 25). Graybill mentioned in his study that "in the earliest years some Adventists swooned into unconsciousness . . . and three or four appear to have spoken in 'tongues,' but shouting seems to have been their primary expression of religious enthusiasm" (p. 25). They were cautioned by Ellen White "not to get too carried away with that" (p. 25).

As an example of an Adventist-type of religious enthusiasm, one could take the Maine Eastern Christian Conference in 1843 at which James White and his sisters sang as a group. Their song was a famous Advent hymn, "You Will See

Your Lord a-Coming." When they were singing the chorus, "'With a band of music' . . . a good Bro. Clark" (J. White, 1868b, p. 199) became very inspired.

A good Bro. Clark, who ever seemed to have resting upon him a solemn sense of the great day of God near at hand, would rise, strike his hands together over his head, shout 'glory' and immediately sit down. . . . Each repetition of this chorus would bring Bro. Clark to his feet, and call from him the same shout of glory. . . . Many were in tears, while responses of 'amen' and 'praise the Lord,' were heard from almost every one who loved the advent hope.

The majority of the early Adventist believers were "farmers and laborers with little culture and education" (Pierce, 1976, p. 6). The hymns they used "were simple and direct in style" (p. 6) because these were songs they were able to sing together and identify with.

The use of tunes from the popular culture, such as Steven Foster's (1826-1864) music, "shows that Adventists did not insist on rejecting everything 'worldly' just because it was worldly" (Graybill, n.d., p. 17). To them "the tune itself was unimportant so long as it fit the meter of the words and was well known" (Pierce, 1976, p. 2).

The style in which the tune was sung was of little importance because the words were of much more consequence; through them the congregation shared in their religious experience and had part in the service. (Pierce, 1976, p. 6).

The way in which the early Adventists sang hymns in their meetings was that of 'lining out' (J. White, 1868b, p. 199). This was "a custom followed by many churches and congregations until printed hymnbooks were in general use" (Pierce, 1976, p. 3). The other reason for 'lining out' was that "many of the people could not read" (Sallee, 1978, p. 20). The deacon or minister would read a line or two of the hymn and the congregation would sing it, and so it was continued through the

whole hymn. Sallee also mentioned that it was the deacon's or minister's "job to give the pitch and to keep the congregation in tune" (p. 20).

James White, at least on occasion, followed a custom "that was not unusual for pastors of that day" (Hamel, 1976, p. 9). When White was asked to preach at a meeting, "he would walk from the rear of the church down the center aisle, singing a hymn as he made his way to the pulpit" (Hamel, 1976, p. 9). William A. Spicer (1865-1952), who later became a president of the General Conference of the SDA Church, told about his experience when he was a little boy.

I remember well, as a boy, sitting in our church ['Dime' Tabernacle in Battle Creek] waiting for the preacher. . . . Then suddenly the silence would be broken by a sweetly musical and strong, sure voice singing a familiar hymn. I can see the singer now, James White, silvery-haired, coming down the aisle, beating time on his Bible and singing. . . . By the time he had finished the first stanza and the chorus, the congregation had been caught and carried along in the spirit of it. (1941, pp. 146-147)

In addition to the congregational hymns "mention is frequently made of the singing by soloists or groups" (Pierce, 1976, p. 4). This kind of music became increasingly important in connection with evangelistic series. It was one of the "means of attracting the public" (p. 10) to these meetings. Since most of the ministers had no musical training, "it became an accepted practice for people who could sing or play an instrument to be called upon to help with the music of these meetings" (Pierce, 1976, p. 10). Littlejohn (1882) emphasized the importance of vocal and instrumental music in evangelistic series.

One of our great lacks is that of trained singers. If some of our brethren and sisters whom God has blessed with good voice and musical talent could realize the opportunity with which they are thus furnished of performing valuable service in the Master's cause, we believe they would be willing to enter the field and devote themselves to this branch of the service. There are few things which contribute more to the success of a series of meetings than good vocal and instrumental music. (p. 283)

There was still another branch of church work that had a strong influence on the development of music ministry in the early Adventist Church. It was the Adventist school system and its growth.

The first official church school (elementary) was established in Battle Creek, Michigan, in 1872; the first college at that place in 1874; and the first secondary school (academy), at Healdsburg, California (followed closely by another, at South Lancaster, Massachusetts), in 1882. (SDA encyclopedia, 1976, p. 1296)

The growth of the educational system was rapid. Before the turn of the century, there were hundreds of SDA schools all over the world; most of them, however, in North America. In their music programs, vocal music was emphasized. In his doctoral study on A History of Music and of Music Education of the Seventh-day Adventist Church (1976), Pierce described the beginning of music programs in Adventist colleges as follows:

All of the colleges began in more or less the same way and continued to grow musically as the school grew. . . . Theology students learned hymn directing, as this would be of benefit to them in their evangelistic work. They also studied singing and solfeggio because these would be of benefit to them in their pastoral work. Education majors began to study voice and later were encouraged to study other types of music that might be of help to them in their teaching. In the earlier days many departments included classes in religious music, which, it was felt, everyone should study. . . . Vocal music was of much more importance at first than was instrumental music. The early orchestras and bands were made up of whatever instruments happened to be available, regardless of balance. (p. 71)

Battle Creek College could serve as an example. During the last quarter of the 19th century, its music program was progressing continually. The music department offered vocal lessons, piano and reed organ, male and mixed voice quartets, several choirs, harmony, counterpoint, sacred music, etc. (Pierce, 1976, pp. 73-76). "By 1894 Vocal Music was required for all students and a large choral program was under way" (p. 75).

Major Adventist Hymnals Published
from 1849 to 1900

According to the Seventh-day Adventist Encyclopedia (1976), James White himself "edited five hymnals and four supplements . . . prior to the organization of the church in 1863" (p. 612). James' father, John White, "had been a teacher of vocal music" (J. White, 1868b, p. 199) and so all the children inherited a special interest in music. The first official hymnal produced by the General Conference committee was published in 1869 (Pierce, 1976, p. 13). The first Adventist hymnal to contain music came off the press in 1855 compiled by James White (p. 7). In connection with the preparation of this hymnal, James White wrote in the Review and Herald (1855a):

Our object has been to select those [hymns] of merit which express the faith and hope of the Church, as set forth in the Scriptures of truth, and which are free from the prevailing errors of the age. . . . And we would say to all interested, that if they have music or hymns, original or select, that they desire to appear in the New Hymn Book, they should forward them to us without delay. (p. 165)

Early hymnals did not have any references to authors or composers. "It was not until the latter part of the century (1870-1880) that the songbooks included the names of the authors of the words or music. The only early Adventist composers listed by 1873 were D. S. Hakes, James White and F. E. Belden" (Pierce, 1976, p. 128). When the last 19th-century hymnal was published in 1886, it contained over 150 hymns composed by Adventists (Haskell, 1886, p. 697).

A list of major Adventist hymnals in use during the 19th century is as follows:

1. Hymns for God's Peculiar People, that Keep the Commandments of God and the Faith of Jesus (1849). The hymnal was compiled by James White and contained 53 hymn texts.

2. Hymns for Second Advent Believers Who Observe the Sabbath of the Lord (1852). The hymnal was compiled by James White and contained 139 hymn texts.

3. Hymns for Those Who Keep the Commandments of God and the Faith of Jesus (1855b). The hymnal was compiled by James White and contained 435 hymn texts and 76 tunes. Of the layout of this hymnal, Higgins (1981) wrote:

Nearly half the tunes have only the soprano and bass parts supplied. Most of the remaining tunes are printed on three staves, the topmost staff having the tenor part, the middle staff the soprano and sometimes the alto part, and the bottom staff the bass part. In view of these layouts and the frequent lack of one or more inner parts, it seems unlikely that the hymnal was intended to be used by an organist or pianist for accompaniment, which suggests (along with other available evidence) that singing in the early Adventist Church was unaccompanied. But it also suggests that the simple part singing was encouraged. (p. 982)

4. Hymns for Those Who Keep the Commandments of God and the Faith of Jesus (1861). The hymnal was compiled by James White and contained 525 hymn texts and 123 tunes. The General Conference committee was so pleased with the hymnal that a resolution was passed by the General Conference Session in October (1861) to recommend the book to the churches.

5. Hymns and Tunes for Those Who Keep the Commandments of God and the Faith of Jesus (1869). The hymnal contained 536 hymn texts and 125 tunes.

6. Hymns and Tunes for Those Who Keep the Commandments of God and the Faith of Jesus (1876). This hymnal contained 537 hymn texts and 146 tunes.

7. The Seventh-day Adventist Hymn and Tune Book for Use in Divine Worship (1886). Edwin Barnes and Franklin E. Belden served as musical editors of this hymnal. The book contained 1413 hymn texts and 669 tunes. When its preparation was in progress, George I. Butler, General Conference president, wrote in the Review and Herald (1884) reflecting real Advent hope: "We want to make a book this time that will give general satisfaction, and one that we shall never need to change" (p. 778).

The most important Adventist hymn writers who were included in the 1886 hymnal were: Edwin Barnes (1864-1930), with 3 hymn texts and 14 hymn tunes; Franklin E. Belden (1858-1945), with over 100 hymn tunes or texts; Roswell F. Cottrell (1814-1892), with 18 hymn texts; Annie R. Smith (1828-1855), with 12 hymn texts; and J. Edson White (1849-1928), with 2 hymn tunes (Pierce, 1976, pp. 136-210).

Anna White, sister of James White, compiled the hymnal Hymns for Youth and Children (1854), which "was the first publication of music for the youth of the church" (Pierce, 1976, p. 7). J. Edson White, a son of James and Ellen White, on the other hand, "published a number of temperance and Sabbath school songbooks, sometimes collaborating with Belden" (SDA Encyclopedia, 1976, p. 613).

Franklin E. Belden (1858-1945) "had more to do with establishing the Adventist style of religious music than anyone else" (Pierce, 1976, p. 32). He was a

productive composer. "He wrote hundreds of Sabbath school songs and hymns, in most cases both words and music" (SDA Encyclopedia, 1976, p. 142). His own hymnal, Christ in Song (1900), became very popular among the Adventists and it "almost completely supplanted the Hymns and Tunes" (Pierce, 1976, p. 29). Belden was a nephew of Ellen White and worked closely with the Whites in the development of Adventist church music. (p. 30). Unfortunately, some of his business transactions with the Church led him to feel that he had been treated unfairly. According to the SDA Encyclopedia (1976), he left the Church about 1907.

At the turn of the century he entered into certain business transactions relating to songbook publishing, which, although faithfully carried out by the publishers, led him to feel that he had been unfairly treated. This supposed grievance laid the foundation for a course of action that led to his separation from the church about 1907. (p. 142)

The Companion to the SDA Hymnal by Hooper and White (1988) gave, however, a different picture of the later development of the relationship between Belden and the SDA Church.

Unfortunately, a misunderstanding arose between him and Adventist leaders concerning royalties for his books. The matter was not really satisfactorily settled, but Franklin, in spite of stories to the contrary, did not forsake his allegiance to the church or to the Lord. After his death on December 2, 1945, all his papers and manuscripts were donated to the Seventh-day Adventist Theological Seminary. (p. 628)

Viewpoints on Music Ministry in the Review and Herald, 1849 to 1900

Articles, opinions, and letters relating to music found in the Review and Herald (1849-1900) give a good picture of how the attitudes of Church leaders and members developed towards music ministry.

Concern for poor congregational singing

The early Sabbath-keeping Adventists were widely scattered and lived mostly in rural areas and small towns (Graybill, n.d., p. 12). They had 'few opportunities to meet each other as a larger congregation, and so "each little company developed its own peculiar style of singing" (p. 18). There were very few trained musicians. Most of the church members were uneducated and simple farmers and laborers. It was, therefore, no wonder that some people were concerned about poor congregational singing.

Clarke (1859) had attended a conference and afterwards described their hymn singing in the following way:

One prolonged a quarter note, until it consumed the time of a whole note, with a hold and swell besides. Some were singing one verse, until others had progressed pretty well into the next, and the ending word of each verse, echoed and reechoed, each according to the different notions of propriety, which each locality administered for itself. . . .

It would be too much to suppose, that different voices, from different places, with different styles of singing, should sing in perfect harmony; but certainly, it might be very much improved. (p. 200)

Later, in 1862, Clarke wrote about the same problem and gave a few suggestions for improving the situation. He, however, noticed sarcastically how "it often happens that good lungs, and uncultivated ears go together" (p. 29). At the end of the article he encouraged his readers to take part in singing, for "all can improve, and with due taste, caution and care, the music may be much amended" (p. 29).

In 1864, Snook emphasized the importance of "order in the House of Worship" and urged all worshipers to take part in the singing (p. 18). Ellen White (1883a), too, called attention to the lack of "system and order" in the organization of hymn singing.

A proper person should be appointed to take charge of this exercise, and it should be his duty to see that such hymns are selected as can be sung with the spirit and with the understanding also. Singing is a part of the worship of God, but in the bungling manner in which it is often conducted, it is no credit to the truth, and no honor to God. There should be system and order in this as well as every other part of the Lord's work. Organize a company of the best singers, whose voices can lead the congregation. . . . Those who sing should make an effort to sing in harmony; they should devote some time to practice, that they may employ this talent to the glory of God. (p. 466)

Use of non-Christian musicians

Frequent warnings were given concerning the use of professional non-Christian musicians in the Church. Gage (1865) took an example from "a popular church"--a term used for those churches the Adventists had left--in which "worldly" musicians made their appearance for money.

An opera singer, who makes her appearance on the boards of a Theater six evenings in the week . . . ; the organist, who plays for balls and parties during the week . . . and the other 'leaders' and singers receive in proportion to their respective abilities, swelling the amount to a sum which, though large in itself, is easily paid by renting the pews for a thousand dollars each per year, and excluding the poor (the Lord's poor, perhaps) from connection with the society. In the name of all that is sacred we would inquire, Is this worship? . . . Modern professors may be satisfied to let out their worship to hirelings, but God will not accept of it, and the true Church will not thus dishonor him, but their prayers and songs of praise will come from the heart, and with David, they will praise him 'with joyful lips.' (Gage, 1865, p. 86)

A few months later, Laurence (1865) wrote about the same question. He regretted that in many churches "you see the quartette screaming opera tunes . . . though they may sing in the theatres or opera all the week and have hearts that have never had the slightest touch of the Grace of God" (p. 78). Ellen White also referred to this practice in an article in 1899.

Display is not religion nor sanctification. There is nothing more offensive in God's sight than a display of instrumental music when those taking part are not consecrated, are not making melody in their hearts to the Lord. (p. 729)

Concern for the degeneration of church music

Several writers expressed their concern for the degeneration of church music. VanGorder inquired of the editor, Uriah Smith (1859), if it was "right to sing or play the popular pieces of the day, even through [sic] the original words are not applied" (p. 71). In his letter, VanGorder mentioned, as his own opinion, that this kind of music "causes all the associations connected with light and trifling music to arise . . . driving out all the more spiritual feelings that our hearts desire" (p. 71). The editor, referring to a piece of advice of "Bro. Andrews" [John N. Andrews], gave a word of warning to "those who are carried away with music, and with whom their associations have been such to poison them for religious use. . . . Such should deal sparingly with them or forego their use altogether," he stated (p. 71).

James White (1869), who was in favor of music "if held subordinate to the principles of true religion," was worried because music often "had been turned to a bad account" (p. 91). On another occasion he (1880) wrote:

Our young people view things differently from what their parents and grandparents did. They have no religious scruples at the introduction of the organ, and many of them exult to see fiddles, big and little, and all sorts of squeaking and squawking stringed and wind instruments in the house of God. The performers on these instruments have no regard for the conscientious feelings of the old hands who have used their hard-earned money to put up the church edifice. They will venture as near to the profane as they dare. They will play waltzes which give the impression to those at a distance outside of the church that they are really having fiddling and dancing in the house of God. In the name of reason and religion we enter our solemn protest against such desecration of the house of God. (p. 392)

A. Smith (1883), on the other hand, stated sadly that when "the people of God . . . have departed from their first love, no spiritual power attends their service of song" (p. 67). It becomes "so elaborate and complicated, and its rendering so

soulless, that it will fail as a medium of the Holy Spirit" (p. 67). Butler (1883) felt the same kind of concern when he wrote:

The natural tendency of mankind is downward and away from spirituality. When real religious interest and enjoyment is lost, we naturally seek for something else to take its place. Music is often made a substitute. Good music affords pleasure to the natural heart as well as to the Christian. Music is thus made to minister to pride, to educated taste, and to our sense of enjoyment outside of any spiritual good, which God no doubt intended it to help. When music is thus perverted, it becomes actually a great curse. It lulls the spiritual senses to sleep. (p. 329)

In an article entitled "Church Singing" (1896), an anonymous writer also dealt with the problem of musical degeneration. "The musical taste of the masses is perverted, and leads to the choice of light, frothy productions in the place of the good, solid old hymns we used to hear" (p. 587). He regretted that there was "a sad decline in our church music. There is something the matter with our taste if not with our hearts" (p. 587). Even the old hymns were "transformed as far as possible into the prevailing style" (p. 587) of music.

George C. Tenney (1897), a coeditor of the Review and Herald with Uriah Smith, was not only concerned for the decline of church music but also for the decline of spirituality in the Church. In his opinion, these two went together.

It is a fact that all have perceived that the real condition of religion finds expression in the current singing. If that becomes light and frothy, it is because religious experience partakes of that nature while deep, heartfelt, substantial Christian experience finds comfort and joy in those psalms and hymns that have for many years been the stay of Christian hearts. . . . The tendency to sing almost exclusively a short-lived class of words and music is indicative of a similar grade of religious experience. (p. 377)

Instrumental music in the Church

The attitude of many Seventh-day Adventist pioneers was at first cautious, if not negative, to instrumental music and even to the use of the organ. "This was

mainly caused by the shortage of funds and fear of formalism" (Lehtinen, 1985, p. 29). James White (1880), president of the General Conference (1865-1867, 1869-1871 and 1874-1880), told about the situation in an article entitled "Music."

When S.D. Adventists were a humble people, in the earlier days of their brief history, most of the old hands, those who have been pillars in the church, were opposed to instrumental music. They even objected to the pure and solemn tones of the organ to accompany vocal music in the house of God.

We have been in favor of the organ, and have for the past twenty years labored to help these godly fathers and mothers in Israel who, seeing the tendency of the church toward formality, and popular worship, have been grieved at the thought of its introduction into the worship of God. (p. 392)

A cautious attitude was also reflected in a long article, "Instrumental Music," written by George I. Butler (1883), president of the General Conference (1871-1874 and 1880-1888).

The strains of music, uniting with the sentiments of love, gratitude, and devotion contained in the words, lift and inspire the soul with the spirit of true worship. Thus God is glorified and we are benefited. It is right that we should use all methods which will lead to such excellent results. If instrumental music [in particular organ music] will help to accomplish such results, by all means let us use it. If it is a hindrance, we do not want it. (p. 328)

The only reason we can see why organs should have a place in our religious services is that they may be a help to them. If they are a help, we want them; if not we have no use of them. We think they may, if properly used, be of service; but we fear they are often otherwise. (p. 329)

Butler (1883) also dealt with the problem of musical display. Some organists seemed to be eager to exhibit their skills, "to show off" ("Singing Old Psalm Tunes," 1867, p. 302), in worship or in evangelistic meetings. The attention was drawn "from the sacred influences of religion and thoughts of God" (Butler, 1883, p. 330) to an outward display.

We cannot see that at such a time and in such a place [campmeeting, church service or evangelistic meeting] it would be edifying or fitting for any performer on a musical instrument, however excellent he or she might be, to sit down and go to playing a tune for the people to listen to, or to take up that sacred time in any such manner [playing long preludes or interludes for hymns]. It might be a good chance to exhibit his skill [to play in quavers and

quirks, slurs and diminuendos], and the music might be pleasant to hear, and it would be all very agreeable at the fireside or home-circle. We should enjoy it there as well as any other; but when we are met to worship God, and engaged in that solemn business, we cannot see that it is in place, or has any business there. It is not worship. . . . Such a course tends to formality, and chills the devotional element, exalts the musical instrument to a position higher than it deserves in God's worship, attracts attention to the performer unduly, and is really out of place because not part of true worship. (Butler, 1883, p. 329)

Time given to music

Although the early leaders of the Adventist Church had a positive attitude toward church music, they also warned of devoting too much time to it. In his editorial, Uriah Smith (1879) wrote: "It is not good to make more of that part of the worship than of prayers and preaching" (p. 106).

In 1883, Ellen White treated this subject twice in the Review and Herald.

This would show that the problem must have been fairly serious.

But singing should not be allowed to divert the mind from the hours of devotion. If one must be neglected, let it be the singing. It is one of the great temptations of the present age to carry the practice of music to extremes, to make a great deal more of music than of prayer. (1883a, p. 466)

In some instances much time was devoted to singing. There was a long hymn before prayer, a long hymn after prayer, and much singing interspersed all through the meeting. Thus golden moments were used unwisely, and not one-half the good was done that might have been realized had these precious seasons been properly managed. (1883b, p. 737)

Viewpoint of a professional musician

Edwin Barnes, who served as a teacher of vocal music and as chairman of the music department at Battle Creek College between 1884 and 1900, wrote a three-part series of articles entitled "The Importance of a Practical Knowledge of Music" (1897). In these articles, he emphasized the value of good music which is not for "gratification of the senses" but "will please and be beneficial at the same

time" (1897a, p. 133). "One way to judge good music", according to Barnes, "is by its enduring qualities" (p. 133). As examples of good sacred music composers, Barnes mentioned Johann Sebastian Bach, Joseph Haydn, and Georg Fr. Händel because they were "men of religious experience" (p. 133).

In order to really understand music, a student should "either be surrounded by the best music continually or study it from its true basis" (Barnes, 1897b, p. 151). Barnes, like Uriah Smith (1865, p. 179), especially emphasized the study of voice. "I consider the study of voice of inestimable value to the student, from the standpoint of health" and also from the standpoint of the student's later efficiency as a public speaker (p. 151).

"Another important factor in music," Barnes wrote (1897b), "has been sadly overlooked" (p. 151). He referred to the study of organ.

A person who has studied nothing further than the playing of hymns cannot properly interpret even those, for lack of the breadth of expression which comes from a deeper and wider understanding of the subject. . . . Take another pupil, who has gone beyond, and studied piano for the technical drill and development which unlock the door to the study of the oratorios and other forms of sacred music. (p. 151)

History of SDA Music Ministry, 1900 to 1990

Indiana Camp Meeting (1900)

The 20th century began drastically as far as SDA music ministry was concerned. The way in which music was used at the Indiana camp meeting (September 13-23, 1900) was new to the SDA Church. The early Adventists had adopted the revival style of hymnody. There had been some emotionalism or some form of fanaticism among them--shouting, swooning into unconsciousness, and speaking in tongues (Graybill, n.d., p. 25)--but the experiences of the Indiana camp

meeting were unthinkable. Stephen N. Haskell (September 25, 1900) described them in his letter to Ellen White.

But to describe it, I hardly know what to say. It is beyond all description. . . . There is a great power that goes with the movement that is on foot there . . . because of the music that is brought to play in the ceremony. They have an organ, one bass viol, three fiddles, two flutes, three tambourines, three horns, and a big bass drum, and perhaps other instruments which I have not mentioned . . . and when they get on a high key, you can not hear a word from the congregation in their singing, nor hear anything, unless it be shrieks of those who are half insane. I do not think I overdraw it at all.

I never saw such confusion in my life. I have been through scenes of fanaticism, but I never saw anything like this; and yet in their preaching they would preach many good things, and state many truths, and then come in with their music and pressure that frightened the brethren and sisters. (pp. 1-3)

The fanatical movement found in the Indiana Conference advocated a "Doctrine of Holy Flesh" (Ellen White, 1958c, p. 31). This doctrine had been developed and promulgated by S. S. Davis, who was the conference evangelist. He was later joined by R. S. Donnell, president of the Indiana Conference, and by "nearly all of the conference workers" (Robinson, 1967, p. 169). According to their teaching, the Christian should go through a "Garden experience." This referred to the Garden of Gethsemane, where Jesus went through a deep agony of soul. After this kind of experience, they believed, they "could not see corruption" but would be alive when Jesus returned (p. 169).

Attempting to gain this Garden experience by which holy flesh could be obtained, the people gathered in meetings, in which there were long prayers, strange, loud instrumental music, and excited, extended, hysterical preaching. They were led to seek an experience of physical demonstration. The bass drum and the tambourines aided in this. It was expected that one, possibly more, of their number would fall prostrate to the floor. He would then be carried to the platform, where a dozen or more people would gather around and shout 'Glory to God' while others prayed or sang. (Robinson, 1967, pp. 169-170)

The leaders of the Church--Ellen White included--took a stand against the "Holy Flesh Doctrine" and disapproved of the way it was put into practice. "Better

never have the worship of God blended with music than to use musical instruments" in this manner, wrote Ellen White (1958c, p. 36).

The manner in which the meetings in Indiana have been carried on, with noise and confusion, does not commend them to thoughtful, intelligent minds. . . . Mere noise and shouting are no evidence of sanctification, or of the descent of the Holy Spirit. . . . The fewer of such demonstrations there are, the better it will be for the actors and for the people in general. (p. 35)

Major Adventist Hymnals Published in North America

During the previous century (1849-1900), Adventists in North America published seven major hymnals (see this study, pp. 52-54). During this century (1900-1990), there have been only two hymnals: The Church Hymnal; Official Hymnal of the Seventh-day Adventist Church in 1941, and The Seventh-day Adventist Hymnal in 1985.

This does not mean, however, that the 1941 and 1985 hymnals were the only Adventist song books published during this century in North America. "New song books were published frequently, but most were compilations of pre-existing hymnals published for special occasions" (Pierce, 1976, p. 33) or for special member groups such as Colporteur Song Sheaf (circa 1920), Junior Song Book (1931), Missionary Volunteer Songs (1938), Gospel Melodies and Evangelistic Hymns (1944), Happy Songs for Boys and Girls (1952), Singing Youth (n.d.), Sabbath Songs for Tiny Tots (1970), Advent Youth Sing (1977), Pathfinders Sing (1981), and He Is Our Song: The Music Collection for Youth (1988).

The General Conference, which was in session in 1936, authorized the General Conference Committee to study the need for a new church hymnal. The Autumn Council of that same year recommended that a new hymnal be prepared.

and they appointed a small committee to begin the preparation of the manuscript. "Later . . . this committee was enlarged to twenty members, and were instructed to select suitable hymns, edit both words and music, and bring into being a new hymnal" (Church Hymnal, 1941, p. 5). Professor H. B. Hannum, in his retirement, played a major role in this work. "He offered encouragement and practical advice that enriched this new hymnal" (SDA Hymnal, 1985, p. 5).

The General Conference expressed its appreciation to the hymnal committee for the good work they had done:

We believe it [hymnal] is the best compilation of hymns ever prepared for the use of our Seventh-day Adventist churches. The work of compilation has been done by men who live and breathe the advent spirit. . . . They have endeavored . . . to retain those hymns which proclaim in song the distinctive doctrines of the advent movement. (Church Hymnal, 1941, pp. 5-6)

The 1941 hymnal contained 703 hymns and 53 responsive readings. SDA composers and/or authors--15 in number--contributed 85 hymn tunes or texts, "about thirty never before printed" (Church Hymnal, 1941, p. 5; Pierce, 1976; Edward White, 1981) as shown in Table 1.

The Adventist Church in North America had to wait for 44 years for its next church hymnal. On May 20, 1982, there appeared a short note in the Review and Herald which was the first sign of a new hymnal to be published. The note was written by Watson (1982).

Inasmuch as more than 40 years have elapsed since the present Church Hymnal was produced, a committee under the chairmanship of Charles L. Brooks met March 31 to lay plans for the production of a new hymnal that will provide the church with a greater variety of appropriate hymns for worship. Wayne Hooper was appointed coordinator. (p. 15)

The General Conference Committee in Annual Council endorsed the hymnal project which had already been initiated by the General Conference Music

TABLE 1

SDA AUTHORS/COMPOSERS IN CHURCH HYMNAL

<u>Author/Composer</u>	<u>Year</u>	<u>Number of Hymns</u>
Douglas A. R. Aufranc	(1892-1980)	4
Edwin Barnes	(1864-1930)	7
Franklin E. Belden	(1858-1945)	29
Roswell F. Cottrell	(1814-1892)	3
Henry de Fluiter	(1972-1970)	2
Irwin H. Evans	(1862-1945)	1
Leroy E. Froom	(1890-1974)	2
D. S. Hakes		6
Donald F. Haynes	(1907-1975)	1
Stanley Ledington	(1889-1974)	4
Harold Miller	(1891-1966)	10
Annie Smith	(1828-1855)	10
Uriah Smith	(1832-1903)	2
Irvin Steinel	(1884-1945)	2
J. Edson White	(1849-1928)	2
<hr/> Total		85 hymns

Committee and the Review and Herald Publishing Association. A 19-member Church Hymnal Committee was appointed.

The committee included music teachers, choir leaders, organists, composers, writers, editors, soloists, evangelists, pastors, and church administrators. The broad diversity of the Seventh-day Adventist Church was represented by men and women, black and white, clergymen and laypersons, academics and administrators. (SDA Hymnal, 1985, p. 6)

In its selection process, the hymnal committee did not rely on the opinions of the committee members alone. Hundreds of pastors and laypersons sent their suggestions to the committee and "more than three thousand ministers in North America and Australia were asked to rate each hymn in the 1941 Church Hymnal according to whether they would retain or delete it" (SDA Hymnal, 1985, p. 6).

The new hymnal contained 695 hymns, 135 Scripture readings, 14 canticles and prayers, 36 calls to worship, 13 words of assurance, 13 offertory sentences, and 14 benedictions. The number of Adventist composers and/or authors who contributed to this hymnal, with 82 tunes or texts, was 42 (SDA Hymnal, 1985; Hooper & White, 1988) as shown in Table 2.

The new hymnal was first used at the General Conference session in 1985. The members of the hymnal committee hoped "for a resurgence of interest in congregational singing" and emphasized its importance as "the center of Adventist church music" (Lickey, June 13, 1985, p. 597).

About 2 months later (August 8, 1985) William Johnsson, editor of the Review and Herald, gave a positive comment on the new hymnal.

The Seventh-day Adventist Hymnal is a runaway best-seller. The presses began to roll at the Review and Herald only in April; already the book has raced through two printings--all sold out--for a total of more than 200,000 copies.

Critics of the project were simply wrong. The new hymnal is a work whose time has come. The church **wants** it; the church **needs** it. (p. 994)

Music Departments at Adventist Colleges

According to Pierce (1976), "the colleges have had a difficult time in the development of first class music departments." "The study of any music except voice was looked upon as an 'extra' and was not considered as an academic subject" (p. 131). Another problem area was the instruments. "Since the church is not wealthy, good instruments, such as grand pianos and pipe organs, have been acquired with difficulty" (p. 131). In spite of the obvious problems, the college music departments did, however, make progress. At present "all of the church colleges," as Pierce expressed it, "have excellent music departments" (p. 131).

TABLE 2

SDA AUTHORS/COMPOSERS IN SDA HYMNAL

<u>Author/Composer</u>	<u>Year</u>	<u>Number of Hymns</u>
John F. Anderson	(1893-1974)	1
Bruce J. Ashton	(1941-)	1
Douglas A. R. Aufranc	(1892-1980)	1
Edwin Barnes	(1864-1930)	2
Perry Beach	(1917-1990)	1
Franklin E. Belden	(1858-1945)	16
Oliver S. Beltz	(1887-1978)	1
James Bingham	(1945-)	4
Fannie E. Bolton	(n.d.-1926)	1
Lorayne Coombs	(1919-)	1
Roswell F. Cottrell	(1814-1892)	2
Henry de Fluiter	(1872-1970)	2
Myrtle H. Dorland	(1920-)	1
Irwin H. Evans	(1862-1945)	1
Gem Fitch	(1934-)	1
Allen W. Foster	(1940-)	3
Leroy E. Froom	(1890-1974)	1
Horst Gehann	(1928-)	1
D. S. Hakes		1
Joseph Harker	(1880-1970)	2
Wayne Hooper	(1920-)	8
Pearl W. Howard	(1885-1969)	1
W. H. Hyde		1
L. E. C. Joers	(1900-)	1
Stanley Ledington	(1889-1974)	2
C. Mervyn Maxwell	(1925-)	1
Mrs. Carol Mayes	(1924-)	1
Harold Miller	(1891-1966)	1
Eurydice V. Osterman	(1950-)	1
Blythe Owen	(1898-)	1
John Read	(1933-)	2
Annie R. Smith	(1828-1855)	3
Uriah Smith	(1832-1903)	1
Mary Speidel	(1915-)	1
Ottillie Stafford	(1921-)	1
Irving A. Steinel	(1884-1945)	1
Mary A. Steward	(1858-1947)	1
L. D. Avery Stuttle	(1855-1933)	1
Melvin West	(1930-)	6
J. Edson White	(1849-1928)	1
Herbert Work	(1904-1982)	1
Eleanor Wright	(1926-)	1
Total		82 hymns

Compared to the music departments of non-Adventist schools, SDA colleges have preserved certain differences based on their philosophy of education.

The most important difference in the music schools of the Seventh-day Adventists and those of other institutions is that in Adventist colleges an effort is made to orient the student religiously and there are no opera productions and no music theater classes. The instruction in all of the other areas is similar to that of non-church affiliated institutions. (Pierce, 1976, p. 72)

General Conference Actions Concerning the Philosophy of Church Music

The General Conference of SDA has given four official recommendations relating to the philosophy of music and its application to the Christian life. Two of them, 1935 and 1938, concentrated on the music used in religious services. The later ones, 1968 and 1972, dealt also with the Church's attitude toward secular music.

The first decades of this century were mainly a time of ragtime and jazz music in the entertainment world. The influence of these musical forms, together with older forms--such as waltz and opera--was creeping into the Church, even into the musical part of the worship service. Musicians and spiritual leaders of the Church were concerned for this situation and expressed their feelings in articles published in the Review and Herald. Two of these writers were Hannum and Evans. Harold B. Hannum (1934), professor of music, said:

Music which is to serve a religious purpose should be free from all secular or worldly associations. Operatic airs and familiar secular songs are ill adapted for church use.

The music of the sanctuary should be free from characteristic dance rhythms, such as the waltz, the jig, and other dances. Its rhythm should be unobtrusive and subdued. . . . This element of rhythm, making an appeal to the physical nature, should be restrained and beautified rather than projected in all its baldness and barrenness. (Hannum, p. 11)

Irwin H. Evans (1937), field secretary for the General Conference, said:

It is to be regretted that for some reason many seem to prefer singing songs that are not especially devotional, but have a movement of rhythm that are physically inspiring rather than spiritually uplifting. . . . Jazz and marching time affect us physically, but do not lead to devotion to God or deep spirituality.

The ragtime of much of this modern music may be very attractive to not a few, especially to the young. It is not strange that we drift toward the jazz type of songs in our church worship, since it is heard on nearly all radios and constitutes a large part of many musical programs. (Evans, p. 8)

Haynes (1935), on the other hand, was concerned because of the difference of opinion between church musicians and ministers concerning the standards of church music.

Our workers and musicians are not all agreed regarding church music. There are differences of opinion among us. There are different standards. There are different objectives. It would help us if we could agree on objectives. (p. 8)

There seemed to be a real need to lay down certain principles that would help both laypeople and musicians in their selection of music for the church. The General Conference, in its Autumn Council of 1935, recommended the use of secular music in religious services be discouraged and the practice of selecting good, dignified hymns be encouraged. This action, with the same wording, was repeated in the Autumn Council in 1938 (Wilcox, 1946, p. 4).

We believe it will be helpful in all our religious services to use only religious music. Place should not be given to secular songs, to music that is cheap and degrading. Music that is not religious, especially of the operatic sort, should not be introduced into our services even as preludes, offertories, postludes, or instrumental solo and ensemble numbers. We also appeal to our people to make more use of the deeply spiritual and impressive hymns of the church which have grown out of a rich experience in the things of God, and less use of the lighter songs. We commend the practice of selecting hymns which combine majestic music with sublime truth. (p. 4)

According to Pierce (1976), "during the 1940's and 1950's the most popular musical form of the church was the male quartet" (p. 41). The idea was

brought about by the famous male quartet of the "Voice of Prophecy" radio program. In a short time, male quartets sprang up in schools and local churches all over the country. The style of music used by the "Voice of Prophecy" quartet was simple and popular, intended to reach people outside the Church. This style of singing became a model to the other quartets as well, and soon the popular type of music became even part of the congregational worship service.

Ministers who used the [gospel] songs in connection with their evangelistic work began to bring them into the church worship services as part of the sermon. For many years these songs almost completely supplanted the older church hymns. . . . The practice of using evangelical songs developed a trend toward the modern day gospel song. (Pierce, 1976, p. 58)

The 50s and 60s brought along a new style of popular music--rock and roll. Around it developed a new youth culture which had an impact on the whole society. The Church was alarmed once again, and that concern was reflected in the articles of the Review and Herald. In 1962, Klingbeil wrote:

Jazz, bebop, rock 'n' roll, remind us that the world truly lies in the hand of the evil one, and that man is in conflict with God, and at war with himself and others.

Ample evidence is at hand to indicate that rock 'n' roll and kindred music produce violent effects on the emotions of those who choose such.

Abnormal music acts like a drug. The addict requires more and more of it. Ragtime band music sounds like a lullaby alongside that of some of the newer types. (p. 9)

It was again an appropriate time for the Church to take a stand. In 1968, the Autumn Council of the General Conference recommended the following guidelines for the Christian's choice of music (Baasch, pp. 23-24). The whole statement is found in Appendix I.

WE RECOMMEND, The adoption of the following statement of guidelines in the Christian's choice of music:

To become mature Christians we grow little by little to love God and our neighbors with heart, mind, soul, and strength. The building of these right

relationships in emotion, thought, word, and action is powerfully helped or retarded by our choice of music and how we relate to it.

The music we use, both religious and secular, should help develop more fiber, righteous living, and a well-balanced Christian life. Therefore the following guidelines are submitted for consideration:

1. Is it true to the Word of God?
2. Does it draw to Jesus?
3. Does it add to Christian education, inspiration, and character?
4. Does its appeal maintain a judicious balance of the emotional, intellectual, and spiritual life?
5. Is its influence ennobling and elevating and are the words wholesome?
6. Would it interfere with the kind of person a Christian ought to be?
7. Is it appropriate for the occasion?
8. In vocal music is the character-building message paramount over the accompanying musical elements?
9. Does it help prepare for a place in God's kingdom?

It seems, however, that the 1968 statement was not specific enough because the discussion continued thereafter even more animatedly than before.

During 1969, the Review and Herald published a four-part article on church music, written by Hannum. The following years, 1970 and 1971, were particularly important to the development of the SDA music philosophy.

A new impetus to the discussion on music was given by Cindy Tutsch's letter published in the Review and Herald on February 12, 1970. The letter dealt with a conversation on church music between Cindy, a young American Adventist, and Klaus, an Austrian Adventist studying biology at the University of Innsbruck. Klaus was of the opinion "that only classical music by masters such as Bach, Beethoven, or more contemporary artists . . . are appropriate music for any religious occasion" (Tutsch, 1970, p. 14). To him, the gospel songs were just "tear-jerking stuff" that people heard, "and with tears running down their face" they made decisions which they regretted as soon as the service was over (p. 14). As an American, Cindy was convinced that the gospel songs had their place. Many

people were "still 'babes' musically, and until they can be trained to appreciate high-class music", gospel songs can be used. Even "Jesus spoke in humble language that the people could understand" (p. 14), Cindy defended herself.

The Review and Herald editors invited Adventist musicians to respond to Cindy's letter; eight of them replied. Eight weeks later the Young Adult Forum was full of responses (23) sent by readers. Here are three abridged examples of the comments given by the Adventist musicians and five responses from the readers.

[Invited comment] With the evangelistic emphasis of the Seventh-day Adventist message, our schools, ought to be foremost in the world, in training not only evangelists to preach but evangelistic singers to sing. The world would be coming to us to learn how. Something is wrong when so many of our music majors not only hesitate to play and sing gospel songs but actually show a disdain for them. (Holley, 1970, p. 16)

[Invited comment] God couches His majestic thoughts in terms the simplest of us can understand. Jesus used the simple everyday things of an agrarian society to present to His audience the exalted themes of God's love for man.

There surely is a place for the classics. They should be used more than they are. But educated musicians should not knock simple hymns and gospel songs, nor should the unlearned be critical of the classics. There is a time and place for each--perhaps even in the same worship service. (Lemon, 1970, pp. 16-17)

[Invited comment] Music is partly a matter of personal taste. God made us all different, and I am thankful. He made us with different desires, tastes, and feelings; and I believe the world is better for it.

I believe our problem is not entirely the kind of music we listen to, but the kind of love we have. (Wallace, 1970, p. 17)

[Reader response] I cast my vote for Cindy. (Norman, 1970, p. 16)

[Reader response] When I hear records of Sunny Liu . . . my soul is stirred to the depth, and I am made a better Christian. (Deeb, 1970, p. 16)

[Reader response] Christ spoke the language of the people, whoever they were. Let's permit our church music to do the same. (Bridges, 1970, p. 17)

[Reader response] Should the music of evangelistic services, even our highly successful radio and TV series, be the standard for all church music; or

is the music of the church, perhaps, different from music designed to attract the attention of non-churchgoers? (Patterson, 1970, p. 17)

[Reader response] I enjoy the music of Bach, Beethoven, and the other master composers in the concert hall, or at home, or as preludes and offertories in church, and believe they have a definite place in the field of good music, but not as music to reach the hearts of people in an evangelistic series. (Morgan, 1970, p. 17)

One of the Review and Herald editors, Herbert E. Douglass, expressed his opinion of the discussion on church music in the same issue, May 7, 1970, in which the reader responses were published. "Another factor that contributes to the problem of church music is the failure to distinguish between music designed for worship and music composed for witness," he argued (p. 14).

One week later, May 14, 1970, Mill responded to the invited comments. According to him, the denomination needed a church music department and a theology of church music. Mill proposed that the General Conference should establish a commission to make a serious study on music, sacred and secular, from the Christian point of view.

At this writing there seems to be no organization within the church structure equipped to further this end [to support the musical creativeness]. I believe we need one.

Equally important, I believe we need a theology of music, both sacred and secular. . . . Our people need some principles and guidelines to help them find their way through this morass. Therefore, I propose that a commission be established by the General Conference . . . to survey the relevant portions of the Holy Scriptures and the Spirit of Prophecy [Ellen White] writings and, after fervent prayer for the guidance of the Holy Spirit, distill a set of principles that will provide the guidance we so badly need in this perilous age.

Concurrently, I urge that the Ellen G. White Estate be commissioned to compile a volume of the writings of Sister White on the subject of music, both sacred and secular, to provide further guidance. (Mill, 1970, p. 10)

The discussion on music continued on July 30 and on September 17, 1970. Lloyd inquired into the motives of the musicians, and Robert Londis responded to Cindy and Klaus.

I would like to submit that it is not so much **what** we sing but **why** we sing that counts. It is not medievalness but motives.

It hardly needs to be repeated that much, if not most, contemporary music could never pass the motive test. . . . But is not the most conventional music, if performed for pride instead of sung for souls, equally guilty? (Lloyd, p. 6)

Dear Cindy and Klaus:

There is no argument.

You each speak from two different cultures, and thus are naturally familiar with a different musical heritage.

German music is great music and has wonderful emotional expression if one can understand its language. . . . And English gospel lyrics, beautiful and expressive in their own right to a people who understand them may be **schnutze** to the unoriented. Bach was dedicated as was Mendelssohn. But so were the lonely blacks whose melodies and words sprang from within. So were the Fanny Crosbys of yesterday; and so are the John Petersons of today. (Londis, pp. 8-9)

In 1971, between November 25 and December 16, the Review and Herald published a four-part series of articles written by Harold Lickey, professor of music at Walla Walla College. The different articles were entitled under the main heading, "Music in the Christian Life" as follows: "The Christian and Contemporary Music," "Rock Music Analyzed," "What About Gospel-rock?" and "A Christian's Philosophy of Music."

The Review and Herald editor, Kenneth H. Wood, impressed by Lickey's articles, commented on them on January 20, 1972, in his editorial. "The recent series of four articles on music . . . was, we believe, one of the most important we have published" (p. 2).

We have arrived at the present state of affairs partly because the line that divides acceptable music from unacceptable is, at times, narrow. . . . The difficulty of distinguishing between the two may encourage some leaders to declare that 'Music is not my field,' and thus wash their hands of the problem.

But this reaction is irresponsible and inadequate. Adventists . . . have argued that there is truth and there is error, that those who desire to do God's will will be able to distinguish between the two. (John 7:17)

Another factor that has contributed to the current deteriorating musical situation in the church is that too many people in posts of leadership seek to minimize the importance of carefully discriminating in one's choice of music.

A third factor is that some people—young and old alike—glibly explain their use of 'counterfeit' music by saying, 'We like it.' This is an appalling attitude. . . . Is right and wrong merely a matter of personal taste?

A fourth factor is that some people are so uncritical in their views that they are willing to permit any kind of music in the home, school, or church on the grounds that this is the way to keep young people under the Adventist umbrella. . . . What a heavy responsibility they will carry for permitting their youth to enjoy sin without guilt. (p. 2)

Wood's editorial awakened an enthusiastic reaction among the readers.

On March 16, 1972, the Review and Herald published six letters sent by readers.

Here are three abridged examples.

I realize full well that there are some things that are a matter of custom and other things that are a matter of principle.

I hope you will continue to write forcefully; when you do and if it fits my need, I shall hope and pray that I receive it just as gracefully as I expect of others. (Henderson, Jr., p. 13)

And what about music of the world that is being played over our Adventist radio networks? Is it not time to 'take these things hence,' off our radio stations, and college, academy, and elementary school campuses. (Hepner, p. 13)

These articles and your editorial on music were greatly needed! Without an authoritative voice from headquarters, the pastor sometimes feels he is standing by himself in lonely left field. Reprints should be made available. (Carey, p. 13)

The issues that had come out in the long-continued discussion on music, and the difficult situation in which the Adventist church music was struggling, made the leaders of the Church establish a commission "to study the Seventh-day Adventist philosophy of church music" ("Church-music Study," 1972, p. 32).

The denomination has set up a committee to study the Seventh-day Adventist philosophy of church music. The committee will meet in Washington, D.C., in July. Because of the varied, and sometimes strongly differing, opinions regarding music in the church, this task force has been organized. Members who would like to contribute ideas to the committee should send

their opinions in papers, formal presentations, or letters to either the chairman or the secretary of the committee at the General Conference.

WILLIS J. HACKETT, Chairman.

CHARLES B. HIRSCH, Secretary

Church members responded enthusiastically to the call. According to Bernard E. Seton (1972), associate secretary of the General Conference, the "reader response was rapid and electrifying . . . and revealed a deep and informed interest in the matter of music" (p. 23).

Why this upsurge of interest in the type of music to be used in the Seventh-day Adventist Church in the seventies? The answer may be partly found in the inrushing tide of certain forms of contemporary music. We are seeing (and hearing) a bid by religious rock music to be considered acceptable in the church, and the church must decide what it is ready to permit, and what it is determined to reject. The committee was being asked, among other tasks, to establish and fortify agreed boundaries. (p. 23)

The committee met in the General Conference chapel on July 10, 1972. It was composed of ministers, church administrators, music educators, and laypeople. The General Conference had representatives from the departments of Education, Missionary Volunteer, and the Ministerial Association. The Ellen G. White Estate had sent its representatives, as had Review and Herald Publishing Association, Voice of Prophecy, and Chapel Records, which are all denominational organizations. In the first meeting of the commission, the president of the General Conference "for an-all-too-brief while, . . . shared some of his aspirations with the committee" (Seton, 1972, p. 23).

The major part of the committee's time was spent listening to the reading or summarization of 20 or so papers that had been prepared by well-qualified musicians. The Bible, the writings of Ellen G. White, the teachings of professionals, and the opinions of the man-in-the-pew were instructively quoted.

The committee also heard samples of the rhythmic tunes that captivate so many of today's congregations. . . . At one session, the members viewed a film that highlighted the dilemma facing Christian youth today as they struggle to reconcile popular music with that which is ostensibly blessed by the church.

Two subcommittees were appointed, one to produce an initial philosophy concerning music used by the church, and the second to do a similar work for the Christian's attitude to secular music. . . . The prepared reports were studied and amended by the full group, and were later editorially refined. The documents now await study of the General Conference officers prior to presentation to the Autumn Council in Mexico City in October. (p. 23)

After a discussion, the Autumn Council of the General Conference voted to set down certain "guidelines toward an SDA philosophy of music." The statement as a whole was published in the Review and Herald on November 30, 1972 ("Recommendations," pp. 16-17, 19). It is found in Appendix II of this study.

The guidelines were divided into three sections: (1) introduction; (2) church music; and (3) secular music.

1. The introduction contained the basic principles that should guide the church members in their choice of music.

VOTED, That the Seventh-day Adventist Church has come into existence in fulfillment of prophecy to be God's instrument in the worldwide proclamation of the good news of salvation through faith in the atoning sacrifice of God's Son and by obedience to his commands in preparation for our Lord's return. The lives of those who accept this responsibility must be as distinctive as their message. This calls for total commitment by each church member to the ideals and objectives of the church. Such commitment will affect every department of church life, and will certainly influence the music used by the church in fulfillment of its God-given commission.

Those, therefore, who select music for the distinctive purposes of this church must exercise a high degree of discrimination in its choice and in its use. In their endeavors to meet these ideals, more than human wisdom is needed. Turning then to revelation for guidance, the following general principles are revealed:

The music should:

1. Bring glory to God and assist in acceptably worshipping Him.
2. Ennoble, uplift, and purify the Christian thoughts.
3. Effectively influence the Christian in the development of Christ's character in his life and in that of others.
4. Have a text which is in harmony with the scriptural teachings of the church.
5. Reveal a compatibility between the message conveyed by the words and the music, avoiding a mixture of the sacred and the profane.
6. Shun theatricality and prideful display.

7. Give precedence to the message of the text which should not be overpowered by accompanying musical elements.
8. Maintain a judicious balance of the emotional, intellectual, and spiritual elements.
9. Never compromise high principles of dignity and excellence in efforts to reach people just where they are.
10. Be appropriate for the occasion, the setting, and the audience for which it is intended.

There is much that is spiritually uplifting and religiously valid in the music of the various cultural and ethnic groups; however, the music tastes and practices of all should conform to the universal value of Christlike character, and all should strive for oneness in the spirit and purpose of the gospel which calls for unity rather than uniformity. Care must be exercised that worldly values in music which fail to express the high ideals of the Christian faith be avoided.

The above principles will serve as effective guidelines in the choice and use of music for the varied needs of the church. Certain musical forms, such as jazz, rock, and their related hybrid forms, are considered by the church as incompatible with these principles. ("Recommendations," pp. 16-17)

2. The section of church music was again divided into five parts: music in the worship service, music in evangelism, music in youth evangelism, music in the home, and music in the school.

The musical elements of the worship service were, according to the document: congregational hymn, choir anthem, instrumental music, and vocal solo or other special music.

The hymns used for this [worship] service should be directed to God, emphasizing praise and utilizing the great hymns of our heritage. They should have strong, singable melodies and worthy poetry. The pastor should take a keen interest in increasing the quality and fervor of congregational singing.

Where there is a choir, meaningful anthems chosen from master composers of the past and present, sung by dedicated and well-prepared musicians, will add much to the service and assist in elevating the quality of worship.

The instrumentalist responsible for accompanying congregational singing has an especially great responsibility to set the right standard in all his contributions, be they preludes or postludes, offertories or other voluntaries, or accompaniment of hymns. . . . If in the service there should be vocal solos or other special music, preference should be given to material with scriptural texts and music that is within the singer's range of ability, and be presented to the

Lord without display of vocal prowess. The communication of the message should be paramount. ("Recommendations," 1972, p. 17)

The issues of evangelistic music were treated in two parts: music in evangelism in general, and music in youth evangelism. Both areas had their own special needs and problems.

Music in evangelism:

Music used in evangelism may also include gospel music, witness music, or testimony music; but there should be no compromise with the high principles of dignity and excellence characteristic of our message to ready the people for the second coming of Christ.

The music chosen should:

1. Direct the hearer to Jesus as the Way, the Truth, and the Life.
2. Prepare the way for the presentation of the message from God's Word, or continue its appeal, evoking a response from the hearers.
3. Be played and sung by those whose lives are consistent with the message they bear.
4. Be a vehicle for the deep impression of Bible truth which will inspire a positive change in the life.
5. Be presented in a carefully planned, orderly manner.
6. Be simple and melodic, and presented without emphasis on personal display.
7. Give precedence to the preaching of the Word both in emphasis and in allotment of time.
8. Maintain a balanced appeal to the emotion and intellect and not just charm the senses.
9. Be understandable and meaningful in content and style for the largest possible cross section of the audience.

Music in youth evangelism:

In the field of youth witnessing, most of the above suggestions apply. Consideration also needs to be given to certain aspects that are unique to this area.

Of all the musical elements, rhythm evokes the strongest physical response. Satan's greatest success has often come through his appeal to the physical nature. Showing keen awareness of the dangers involved in this approach to youth, Ellen G. White said, "They have a keen ear for music, and Satan knows what organs to excite, to animate, engross, and charm the mind so that Christ is not desired. The spiritual longings of the soul for divine knowledge, for a growth in grace, are wanting."—Testimonies, vol. 1, p. 497, [1948a]. This is a strong indictment of the way in which music be put to a use that is in direct opposition to God's plan. The previously mentioned jazz, rock, and related hybrid forms are well-known for creating this sensuous response in

masses of people. In addition to the problem of rhythm, other factors affect the spiritual qualities of the music:

Vocal Treatment.--the raucous style common to rock, the suggestive, sentimental, breathy, crooning style of the night club performer, and other distortions of the human voice should be avoided.

Harmonic Treatment.--Music should be avoided that is saturated with the 7th, 9th, 11th, and 13th chords as well as other lush sonorities. These chords, when used with restraint, produce beauty, but when used to excess distract from the true spiritual quality of the text.

Visual Presentation.--Anything which calls undue attention to the performer(s) such as excessive, affected bodily movement or inappropriate dress should find no place in witnessing.

Amplification.--Great care should be exercised to avoid excessive instrumental and vocal amplification. When amplifying music there should be a sensitivity to the spiritual needs of those giving the witness and of those who are to receive it. Careful consideration should be given to the selection of instruments for amplification.

Performances.--The primary objective in the performance of all sacred music should be to exalt Christ rather than to exalt the musician or to provide entertainment. ("Recommendations," 1972, pp. 17, 19)

The "Music in the Home" section emphasized the educational value of music at home. According to the guidelines the home was the place where the children should be introduced to the "great hymns and gospel songs," and to the "right listening habits through home studio equipment" and through concert attendance ("Recommendations," 1972, p. 19). The section concluded with a counsel expressed in a serious tone.

Extreme care must . . . be exercised in the type of programming and music listened to on radio and TV, especially avoiding that which is vulgar, enticing, cheap, immoral, theatrical and identifiable with trends in the counterculture. (p. 19)

Music in the school:

1. In preparing and presenting music for religious functions, school administrators and teachers should work with the students in a way that will uphold the musical standards of the church.
2. Witnessing and folk groups going out from campuses should receive sponsorship and guidance from those appointed by the administration, be they music faculty members or others.
3. Directors of radio stations on Seventh-day Adventist campuses and those who are responsible for the selection of music played over institutional

public address systems should choose music that is in conformity with the philosophy of music as expressed in this document.

4. Music teachers in school ensembles and in private teaching activities should make positive efforts to teach music literature that may be used in church and in soul-winning activities.

5. Because one of the primary objectives of school music appreciation courses is to teach discrimination in the light of divine revelation, instructors in these classes . . . are urged to include value judgement in the area of religious music.

6. Efforts should be made by the local church and conference to close the culture gap. To this end the trained music personnel of the schools should be used in musical training and activities so that lofty ideals of worship might be effectively promoted.

7. Musical presentations in Seventh-day Adventist educational institutions should conform to the standards of the church. This applies to local talent as well as to visiting artists, ensembles, and music on entertainment films. ("Recommendations," 1972, p. 19)

3. The last major section of the philosophical statement dealt with secular music. Again discrimination and responsibility were emphasized.

The Seventh-day Adventist life-style demands that the individual Christian exercise a high degree of discrimination and individual responsibility in the selection of secular music for personal use, solo, or group performance. All such music should be evaluated in the light of the instruction given in Philippians 4:8 [KJV]. 'Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.'

The Christian . . . will try to avoid compositions containing trite phrasing, poor poetry, nonsense, sentimentality, or frivolity, which lead away from the counsel and teachings found in Scripture and in the Spirit of Prophecy.

Care should be exercised when using a secular tune wedded to sacred lyrics so that the profane connotation of the music will not outweigh the message of the text.

The true Christian is able to witness to others by his choice of secular music for social occasions. He will, through diligent search and careful selection, seek out that type of music which will be compatible with his social needs and his Christian principles. ("Recommendations," 1972, p. 19)

It seemed, however, that the people who chose music for the church did not pay enough attention to the guidelines established. The Annual Council in 1975, in order to lay emphasis on the importance of the music document, voted "to provide special orientation on music guidelines" ("Actions of General Interest,"

p. 1442. This action will be studied more closely on page 87). One week later, in his "Editor's Viewpoint" (December 18, 1975), Wood reminded his readers of the 1972 guidelines. He listed again "the ten principles set forth" (p. 1458) in this statement and quoted the introduction of the document as follows: "Certain musical forms, such as jazz, rock, and their related forms, are considered by the church as incompatible with these principles" (p. 1458).

Again, in the Review and Herald on March 2, 1978, Martha Ford expressed her concern and was very "disturbed because the recommendations made by the General Conference Music Committee are not being heeded, and no one seems to care or do anything about it" (p. 219).

I feel it is time the church leaders took decisive action. I think the church should make it plain to those who produce records that this [worldly] type of music is unacceptable for sale in Adventist Book Centers. I also feel that musical groups who fall in the questionable category should not be invited to sing in our schools and churches or at evangelistic meetings and camp meetings. (p. 219)

Recommendations to the General Conference on Music Activities

The General Conference of SDA has received at least seven different proposals or recommendations between 1966 and 1982 related to the organization of church music activities within the denomination. It is to be noted that all of these have taken place in the 60s, 70s and 80s, during the time when church music, in a special way, has been confronted with the influences from the secular music world. These proposals reflected a growing concern of their senders for the condition of church music.

The proposals or recommendations, arranged chronologically, were as follows:

1. Recommendation to the General Conference Department of Education by North American Division College and University Teachers Section Meeting, August 24-29, 1966 (North American Division, p. 59).

Whereas the majority of the foregoing resolutions imply the existence of some central authority which might be expected to take the initiative in implementing any of these recommendations, and whereas denominational music activities divide themselves into two categories, music in the school and music in the church, we recommend

1. That the General Conference Department of Education either assign to one of its present secretaries the specific responsibility of promotion of the various musical goals from the elementary grades thru the senior college and perhaps the graduate school (or that an additional secretary be hired for this purpose);

2. That the tremendous significance of music in worship be recognized by the Ministerial Department by the addition of an associate secretary for music, carefully selected for the respect he is accorded by both the ministry and the musicians of the church; and

3. That if neither of the preceding recommendations is practical, consideration be given to the creation of a completely new music department in the General Conference which could include the concert bureau and the music supply house mentioned in earlier recommendations.

2. Music representation in the Ministerial Association voted by the North American Division Quadrennial Council for Higher Education, August 20-27, 1968 (Official Report, p. 94)

Inasmuch as it is still generally recognized that strong leadership on the General Conference level would be of immeasurable inspiration in implementing an effective program of musical education in our churches; therefore it was

VOTED, To recommend through the Department of Education that the General Conference give study to the appointing of a musician qualified in the field of church music as an Associate Secretary of the Ministerial Association to give his attention to the development and promotion of music in our churches and conferences, including the following areas.

1. Church music workshops
 - (a) local church level
 - (b) conference level

- (c) union level - oriented in the direction of
 - (1) suitable organ (piano) and choral literature
 - (2) appropriate instrumental music
 - (3) choir organization
 - (4) wedding music
 - (5) campmeeting and evangelistic services
- 2. Advisory capacity for church journals such as the REVIEW and the MINISTRY
- 3. Advisory capacity for the publication of new songbooks and the composing of new hymns
- 4. Advisory capacity for the planning of music for the large church gatherings such as Youth Congresses and General Conference sessions.
- 3. General Conference Music Committee recommended in 1976:

VOTED, that in view of the rapid deterioration of church music within the Seventh-day Adventist Church and the lack of understanding on music standards, we again request that the General Conference give urgent and serious study to the establishment of a Department of Church Music at the General Conference level, such a department to give guidance to our churches and educational institutions in the development of music standards, music literature and music education. It should be pointed out that all of the major Protestant denominations have such a department to give guidance and educational training to their church musicians. (Read, 1982, p. 4)

- 4. Music educator in the General Conference, voted by the North American Division Higher Education Convention, August 9-16, 1976 (Official Program, p. 138).

Whereas, there is a widespread concern among both laity and denominational leaders regarding Christian music standards, and

Whereas, there is a lack of consistent and clear two-way communication between the various departments of the General Conference and professional music educators in every aspect of music, whether technical, esthetic, or professional, and

Whereas, there are many policies and programs involving music that need guidance at the General Conference level with a degree of expertise found only in a dedicated professional music educator, and

Inasmuch as there is no other plausible way to coordinate workable solutions to the problems of music in the lives of Seventh-day Adventists,

It is RECOMMENDED

That the General Conference be requested to employ a full-time professional music educator to guide the development of both philosophy and policy of music in the Seventh-day Adventist denomination.

5. An open letter from the president of the National Association of the Seventh-day Adventist Church Musicians' Guild (Mayes, January-June, 1979, p. 2).

WHEREAS:

1. The Seventh-day Adventist Church has been losing many of its very finest musicians who have a special interest and dedication to sacred music to other denominations because we have provided no way for their sustenance within our own church program.
2. The Bible clearly indicates the importance of sacred music both in training (schools of prophets) (PP 592 [Ellen White, 1913, p. 592]) and worship (II Chron. 29:25), and the sustenance of such musicians (I Chron. 9:33).
3. The stability and growth of a strong church program requires dedicated people with musical skills.

WE RECOMMEND:

1. That the General Conference adopt the above principles and guidelines in their future plans for the world church.
2. That the General Conference take action at some appropriate meeting (such as Autumn Council) to suggest that the conferences allow a portion of their budget for a Church Music Coordinator who could:
 - a. Be a dedicated church musician with training and experience in choral and/or organ music production and its place in church worship and soul winning, and should also acquire theological training.
 - b. Act as a Minister of Music in a major church in the vicinity of the conference headquarters.
 - c. Provide counsel and encouragement to other churches within the conference, leading the way in both skills and standards.
 - d. Sponsor periodic (at least twice a year) conference-wide activities (such as festivals, workshops, hymn studies, and sacred concerts) involving all church musicians, both youthful and experienced.
3. That the General Conference recognize the pilot efforts of the SDA Church Musicians' Guild and its principles and objectives . . . and consider the possibility of assuming the responsibility of this program at some time in the future.

6. General Conference Music Committee at its first meeting after the General Conference Session of 1980 in Dallas took the following action:

RECOMMENDED, That we encourage conferences to utilize the expertise of the many capable persons who have a proper philosophy of church music at camp meetings, workers' meetings and area rallies, in an effort to raise music standards in our churches. (Ruybalid, March, 1981, p. 8)

7. Proposal made by the National Association of the Seventh-day Adventist Church Musicians' Guild to the Spring Council of the General Conference of SDA in Washington, D.C., April 7, 1982.

We are recommending today that an Office of Church Music and Worship be established to serve the North American Division and our world Church.
(Read, 1982, p. 5)

*General Conference Actions Related to the
Organization of Church Music Activities*

The General Conference of SDA has taken three minor steps in the direction of organizing the musical activities of the Church. These actions could be paving the way for major steps in the future.

1. Annual Council of the General Conference of SDA, 1975; Music Study Committee Report ("Actions of General Interest," 1975, p. 1442).

In order to provide better music education and guidance to the church in the North American Division, it is

VOTED, To provide special orientation on music guidelines [published in the Review and Herald on Nov. 30, 1972] for music instructors on all levels through periodic meetings and workshops.

To make every effort to ensure that when music festivals and workshops are held, they be used as a means of providing adequate music orientation in different types of music.

To include special hours in the schedules for general meetings, camp meetings, et cetera, to provide suggestions and guidelines on music standards

- a. For pastors as a group
- b. For lay members

To develop an experimental pilot program in a conference or a group of conferences which may serve as a model for other areas. It is further

VOTED, To encourage overseas divisions to adopt a similar music-education program for their fields as needs indicate.

2. Decision to study the possibility of establishing an office of church music and worship in the General Conference of SDA ("General Conference," 1982).

The decision was made on April 7, 1982.

Members of the SDA Church Musicians' Guild were introduced to the body by C. L. Brooks. Mrs. Gladys R. Benefield [sic], who is the president of the SDA Church Musicians' Guild, gave a few remarks concerning work and goals of the Guild. John Read, who is the Southern vice president of the National Association of the SDA Church Musicians' Guild, as well as the coordinator of church music in the Texas Conference, presented to us the convictions held by the SDA Church Musicians' Guild and the importance of the ministry of music within the Seventh-day Adventist Church. After much discussion, it was

VOTED, To refer to the General Conference officers the concept expressed by the representatives of the SDA Church Musicians' Guild, that an office of church music and worship be established at the General Conference.

3. Part-time assignment of a departmental director in the Church Ministries Department, November 7, 1985, to nurture the ministry of music in the General Conference ("General Conference," 1985).

The General Conference Officers have agreed that Charles L. Brooks of the Church Ministries Department may use a portion of his time to continue nurturing the ministry of church music. In connection with this arrangement, it is

VOTED, To adjust the membership of the Music Committee as follows:

Add

Flowers, Karen M. [Assistant Director of the Church Ministries Department]

Holbrook, Delmer W. [Director of the Church Ministries Department]

Lickey, Harold [Professor of Sacred Music at the Theological Seminary]

International Music Organizations

There are two international music organizations within the SDA Church:

*Adventist Church Musicians' Guild*¹ and *International Adventist Musicians Association*.

The Adventist Church Musicians' Guild came into being in 1970 "as a converging of the dreams and efforts of two Adventist musicians, Oliver S. Beltz and Albert E. Mayes, Jr." (Mayes & Read, 1985, p. 603). The name of the association at that time was the Seventh-day Adventist Church Musicians' Guild. Albert E. Mayes became its first president. Under his leadership "the officers of the Southern California guild framed a constitution and bylaws, and chose a symbol--a cross for the Christian church, a lyre for our musical heritage, a triangle for corporate worship, and a circle for unity" (p. 603).

In 1976, Dr. Beltz made an extended tour of the country, organizing ten new chapters for the guild. During the same year, a convention of all the chapters "met at Andrews University, and the National Association was organized, with Albert E. Mayes as its first president" (Mayes & Read, 1985, p. 603). According to its constitution, the objectives of the association were as follows:

1. To promote high standards for the music of the church through research, example, and educational experience.
2. To elevate the level of church music within the church, beginning with the congregational hymn, the music of the choir, and the instrumental repertoire.
3. To foster within the church the experience of awe and reverence in the worship of God through the effective use of hymns, chorales, and other sacred music as defined in the foregoing Declaration of Purpose.
4. To encourage the development of dedicated and effective musical leadership and groups, both choral and instrumental, in the individual Seventh-day Adventist churches.

¹The Adventist Church Musicians' Guild is not active at the present time.

5. To provide to Seventh-day Adventist church musicians a sense of community, fellowship, and encouragement.

6. To become the clearinghouse and source reservoir of ideas for workshops, retreats, publications, and a focus for the exchange of experience, inspiration, methods, means, and music for the individual chapters of the Guild.

7. To assist in the underwriting of funds, such as the Endowment Fund for the Chair in Church Music at the Seventh-day Adventist Theological Seminary at Andrews University, when such funds have the approval of the National Executive Board.

Through the efforts of Dr. and Mrs. Beltz, whose personal funds became the first contribution, an endowment fund for the Chair of Sacred Music in the Theological Seminary at Andrews University reached in 1979 the point where it partially could support a teacher (Mayes & Read, 1985, p. 603). The journal of the Guild was first called The Score. Later, in 1984, the journal changed its name to Adventist Musician, a Journal of Music Ministry ("National Notes," 1984, p. 10).

The second international organization, known as the International Adventist Musicians Association, was established in 1984. The official paper of the association was the IAMA Journal. The association also publishes a Newsletter. The objectives of the association, according to its constitution, were as follows (revised in June, 1985):

1. To provide opportunity for increased interaction among the Seventh-day Adventist musicians.
2. To develop appropriate goals for professional musicians within the overall objectives of the Seventh-day Adventist church.
3. To identify and utilize creative resources within the profession.
4. To stimulate increased awareness of the importance of music within the church.
5. To develop and promote a Seventh-day Adventist philosophy of music. (International Adventist Musicians Association, 1985)

Music Ministry Addressed in the
Review and Herald, 1900-1990

As an official organ of the SDA Church, the Review and Herald has followed closely the development of denominationally important issues and concerns. During this century, the questions of music ministry have often been up for consideration. If one scans through year after year the individual issues of the church paper, it becomes obvious that the ideological problems of church music have taken more space than practical or organizational matters. It seems that the Church had more interest in defending itself against the secular influences of the 20th century than building up a systematic and organized program of music ministry.

Congregational singing--the
center of church music

As local congregations grew larger in membership and had more musically talented people, solo, choir, and different ensemble performances--vocal and instrumental--seemed to become more and more favored. Congregational singing was losing its place as the center of church music. "It seems," wrote George B. Thompson (1921), field secretary of the General Conference, "that the drift in Protestant churches is away from congregational singing, back to the time before the Reformation, when there was no congregational singing" (p. 6).

Choirs, quartets, and solos all have their place in worship and in sacred song, but they can never take the place of congregational singing. Choirs are not to **do** the singing, they are to **lead** the singing. (p. 6)

J. S. Washburn, a singing evangelist, spoke in the same vein in 1929 in an article which was republished in 1945:

Solo singing in the right spirit is just as truly right in worship as solo sermons, solo prayers, or solo testimonies. Quartet or choir singing is also right and a blessing, if done with the spirit and understanding. But best of all, most important of all, is congregational singing. Let all the people sing. (1929a, p. 9)

Another topic of discussion relating to congregational singing was the comparison between the old, dignified hymns and the new gospel songs. The latter had become so favored that they were also used in the worship services, although, as Hannum (1930c) expressed it, the gospel songs "were not written for the church service. They were meant only for special revival services" (p. 18). In a later article, Hannum (1938b) wrote about the same subject:

This [trivial, rhythmic and worldly type of music] crept into the gospel songs a number of years back when evangelists sought to catch the ear of the worldling by clothing the gospel message in words and music which resembled the worldling's music.

The solemn truths of the second advent of Christ, and the message of salvation, calls for a dignified type of hymns which does not remind one of the dance hall or the trivial rhythms of the world. (p. 13)

Beltz (1930) emphasized not only the musical quality of hymns but also the textual content. He called for a "revival of advent hymn singing" (p. 12). Washburn had this same concern, whose article was published three times (in 1915 and 1922 with the title of "Adventist Music" and in 1944 with the title of "The Advent Hope in Song"). The content of all three articles was the same, only some wording was modified.

With so much good music from which to choose, we have busied ourselves preparing fine-sounding music in the style of other churches, forgetting sometimes, in our singing, the cardinal points of our faith, and more particularly that of the second advent. We need revival of advent hymn singing. The popular gospel song has its place in evangelism, but there is a growing conviction that the prevalent tendency to neglect the hymns of the advent is destructive of faith in the advent. (Beltz, 1930, p. 12)

Every great religious movement has had music of its own appropriate for the time and the occasion and for the special message. This message in its

closing power will have such music. We do not need to imitate the music of Babylon, any more than we need to imitate the preaching of Babylon. . . . The old advent hymns when sung with the advent spirit, bring into the meetings the presence and power of God, whose Spirit is so effectively banished by much of the modern light music many have been accustomed to hear and to sing. (Washburn, 1915, p. 3; 1922, p. 12; and 1944, p. 7)

In order that the church members would be able to select "the best in church music", Grauman (1948) listed "a few essential elements" (p. 10) of a good congregational hymn.

A good hymn must have dignity. Nothing shallow or even trite should be used when addressing the God of all creation. Slurred notes in great numbers, gallop rhythms suggesting the dance, or the swaying rhythmic forms of the waltz are plainly out of place.

In a good hymn words and music are excellent and complement each other.

A good hymn should have simple harmonies. Abundant chromatic and 'barbershop' modulations are not in keeping.

A good hymn should have a singable range.

A good hymn is progressive. Structurally it seems to grow and develop as one proceeds through its lines.

A good hymn should have no secular origin. Don't offer to God things once offered to idols. No themes from operas, symphonies, or love songs with religious words are appropriate. Give Him first place.

A good hymn should be an offering well pleasing to God. Sing what you think God would like to hear, rather than your own choice, if there is a conflict. (p. 10)

Learning of new hymns requires effort. Church members usually like to sing the songs they know and are often hesitant in a situation in which they have to learn new hymns. Lickey (1985) encouraged his readers to "develop a positive attitude in which the joy of learning beautiful new music is fostered." "Learning a new hymn takes some effort, but the rewards are in proportion to the effort," he added (p. 598).

Concern for the secular
influences in music ministry

The Christian church is not a lonely island without any influence from the outside world. Secularism in church music often manifests itself in extreme phenomena, such as an intellectualism on one hand, or emotionalism on the other. There seems to be difficulty in keeping a "proper balance between the intellectual and the emotional elements of life" (Beltz, 1970, p. 16). The same problem was expressed by Douglass (1970):

One of the chief problems is that church music tends to polarize toward formalism on one hand, where music may become an end itself, or toward emotionalism on the other, where music may appeal to sentiment at the expense of reason and order. The peril of emotionalism often carries with it a slackness that is offensive both to sensibilities and reason, and thus an offering ill-fitted for God or a witness to be scorned by thoughtful men. The peril of formalism is that in spite of painstaking thoroughness, the music may be more akin to a concert performance than the summation of a congregation's spiritual aspirations. (p. 14)

During the 20th century, secular influences have come into the church particularly through a special emphasis on emotionalism and sensationalism. This was a direct continuation of 19th-century Romanticism.

We are living in a period during which religious music has been greatly influenced by the sentimental and romantic music of the last century. . . . The secular element of regular and predominating rhythm with the constant recurrence of the accent, represents the influence of secular music, such as folk songs, upon religious music. (Hannum, 1930a, p. 12)

Sensation-oriented music has immediate appeal for the listener and requires nothing of him, not even his attention. . . . It retards emotional maturity because it merely provides one emotional 'binge' after another, a series of sensations that are private and incommunicable. In contrast to music of **sensation**, there is music that provides an **experience**, esthetically. In this music there is an appeal to the intellect, as well as to the senses, and its repetition adds to a person's musical sensitivity and awareness. (Leno, 1976d, p. 241)

Ragtime, jazz and rock 'n' roll

An outside source of musical secularism has been the entertainment world with its special music forms such as ragtime, jazz, and rock 'n' roll. Already, in 1915, Washburn wrote that "there was never before such a flood of cheap music, dance music, 'ragtime,' as today. The Satanic, Sodomite dances of today are a sign that the end is just upon us" (p. 3). In 1934, Wilkinson warned that "the continuous beat and blare of the jazz band . . . consciously or subconsciously arouses instincts of barbarism and brutality" (p. 17). "There is a marked decline in sexual morals" (p. 18). "It is this lack of moderation, this overemphasis of the sex nature, this wrong attitude toward it, for which jazz is responsible," Wilkinson continued (p. 18). In 1958, Hancock wrote that his main concern was the rock 'n' roll culture, a fairly new phenomenon of the late 50s.

The devil is behind the scenes, carefully manipulating the sequence of events in this new musical entertainment [rock 'n' roll].

We are shocked by the devil dancers of heathen lands. . . . Yet jive, rock 'n' roll, and much of modern American jazz is but one step away from devil dancing, both in rhythm and in sensuality--that one step being that it is garbed in the clothes of civilized respectability. (p. 14)

Thirteen years later, when the rock and roll culture was in full swing,

Lickey (1971a) wrote a series of articles entitled "Music in the Life of the Christian."

The past ten to twelve years have seen the growth of an unparalleled phenomenon in the history of music. The lifestyle of a vital segment of our society has to a large degree been created and nurtured by the form of popular music known under the broad and descriptive title of rock and roll. Throughout the land teen-age society is dominated almost totally by the rock culture. Central to the movement's philosophy is the removal of all restraints of any type upon the individual's behavior. (p. 4)

Lickey (1971b) also wrote about the brutal nature of rock and roll and was concerned for the communication problems this music caused between generations.

In the great majority of rock pieces, the melodic and harmonic factors have been reduced to primitive dimensions. The major emphasis is placed on rhythm, the element that is most directly related to physical response. (p. 7)

To the anarchic, brute-sexual rhythms and animal-cry melodic and vocal style is added shattering, obliterating volume. To the person seeking a completely mindless, sensuously physical 'turned-on' experience, here is the ideal vehicle.

To communicate with a mind that is constantly absorbed in such a sphere is a monumental challenge for those who would seek to redirect the life. (p. 8)

Radio, TV, and recording devices

New contrivances such as radio, TV, and recording devices brought the influence of secular music (popular and art music) right into the Christian home.

The radio has introduced into our homes a tremendous influence which has brought about changes in our attitudes toward the music in the church. . . . A light type of entertainment music has become very popular over the radio, and we little realize the effect this has had upon our religious music. It is right that we should enjoy such music as the symphonies of Mozart, Beethoven, and other composers. It is also right that we enjoy a lighter type of music, provided it is not trivial or does not weaken our love for spiritual things. (Hannum, 1945, p. 9)

With the coming of TV, recording devices, and the hi-fi craze, a new problem has been created.

This entire endeavor by Satan has but one purpose--to lead our minds away from God by corrupting our souls and enlisting us in his ranks. (Holt, 1957, p. 14)

Secularism in the church

Secular influences often infiltrate into the church through its own members. The secularism within the church is not so much the result of something that comes from outside as of "shifting" of the thoughts of each member "from God to himself, a trend to be found in more than music" (Martin, 1970, p. 17). As soon as the "churches are being filled with nominal Christians . . . their music is largely a reflection of their spirit," wrote Butler (1916, p. 10).

To offset the nominalism or the loss of interest in the church--due to a decadent spiritual life--church officials may resort to certain secular devices to draw an audience. "Pantomimes, plays, dramas, esthetic dancing, barefoot dancing, orchestras, jazz bands, and other attractions have been called into play" (Beltz, 1935, p. 6). These kinds of phenomena had gained some foothold even in the SDA churches, or as Beltz (1935) expressed it, the Church had "been somewhat influenced by these secular tendencies" (p. 6). After having presented "suggestions and principles . . . worthy of careful study" to the people responsible for the church music programs, Bunch (1936) made an earnest appeal for a reformation.

In all true reformations we should be the head and not the tail. The third angel's message deserves the accompaniment of music of the best quality. To be keeping with the sacredness and solemnity of the message, it should be deeply spiritual and entirely divorced from everything of a secular nature. (p. 15)

The tendency in the 70s to carry even rock music into the spiritual life was a real problem to the Church leaders. Lickey (1971c) expressed this concern in his article, "What About Gospel-rock?"

Among the youth of the country there is a rising revival that spans the sociological spectrum from the long-haired Jesus People to the neatly dressed students on Seventh-day Adventist campuses. One thing that most of them have in common is an affinity for pop music. It has been such a dominant factor in their adolescent experience that there seems to be natural tendency to want to carry it over into their spiritual life. The result is rock, folk-rock, gospel-rock, and pure folk styles in the church. (p. 11)

Music for display

As a part of the church family, church musicians share the same problems as the rest of the membership, even a decadent spiritual life. This spiritual condition may come out in different ways. A good performance of sacred music "may be spoiled by the egotism of the singer, or by the lack of Christian experience"

(I. A. Crane, 1930, p. 7). According to I. A. Crane (1930), if a musician "cannot honestly enter into the sentiment" of his music it would be "better not [to] sing it" at all (p. 7). In this case, the musician would only seek "to attract attention to himself" and his performance would be "an abomination and . . . idolatry" (p. 7).

The difficulties lie in the attitude of the singer, the material, and the manner of presentation. It is easy for a singer to come between the listener and God, rather than exalt God and direct attention to Him, which is the real objective of the worship service. (Marsh, 1962, p. 3)

The Christian singer will avoid anything that borders exhibition. Both dress and appearance will be in keeping with the sacredness of the occasion. (Carcich, 1969, p. 10)

Overcoming these problems of attitude is not easy because in the professional training of the singers, for instance, "the emphasis and projection of personality" (Marsh, 1962, p. 3) is taught. The goal is to appear at concert stage, radio, and television. When the same musicians perform in the church their "performance standards," according to Marsh (1962), "should be modified." "Gestures and dramatics are inappropriate for church solo work" (p. 3).

The avoidance of display does not apply to singers alone. It is a problem to instrumentalists as well. It is seen even in the placing of the organ console and the seating of the choir. "The placing of the organ console and the seating of the choir should be planned so that they do not attract undue attention" (Hannum, 1969b, p. 5).

Instrumental music

Adventist writers have often supported the use of instrumental music in the Church. In her November 3, 1901, letter, Ellen White (1948e) encouraged a worker in New York City to use instrumental music for the accompaniment of

singing. "We are not to oppose the use of instrumental music in our work" (vol. 9, p. 144), she wrote. A few weeks later Uriah Smith (1901), the editor of the Review and Herald, dealt with the same topic, in the last issue of the year.

After the repeated admonitions we read in the Old Testament, to praise God with a loud voice, and with all kinds of instruments of music, the more musical instruments we can see and hear well performed in the worship of God, the more we seem to be reminded of the order of heaven, which is full of harpers, harping with their harps. (p. 851)

The concern for secularism was found also in articles and opinions relating to the use of instrumental music in the Church. R. L. Walin (1928) regretted that "organists and pianists play for voluntaries and offertories pieces that are not sacred--excerpts from operas and other secular music of the day" (p. 8).

G. M. Walin spoke to the same issue in 1946:

Now a serenade or a romance is what the title implies, music inspired by love--not love of God, but love of lovers. Such music is beautiful and proper in its place, but that place is not in the house of God. The playing of such music continually calls up association of worldly situations, because in the case of each number . . . there are words, and also because they are used commonly on various programs in a secular setting. . . .

Even compositions of great merit without words, written by great composers, if too familiar or used commonly on secular programs, have no place in the church. (p. 7)

The problem of secular associations was also a subject of other writers, such as Hannum (1934, 1941a, 1969b), Bunch (1936), Osborn (1946), and Merriman (1972). Osborn and Merriman, who were both professional musicians, wrote about the association problem as follows:

A helpful guide in the choice of music for the hour of worship is to note its classification. Music is divided into groups according to its use and purpose. There is music suitable for drills, marches, and military music. Music for dancing. Music for recreation and entertainment. . . . Then there is music

particularly written for the service of the church. To be consistent in our choice of music for worship we should make our selection from this group and avoid the others.

Any so-called sacred music, vocal or instrumental, which has clear associations with the secular, or is modeled after the patterns of the secular, is unsuitable. (Osborn, p. 4)

When judged on the basis of association music becomes good or evil according to the background of the listener. This is why one style of organ playing reminds us of church, another of the dance hall. . . . If one has heard the guitar played primarily in a raucous, popular idiom, he finds it hard to assume a worshipful attitude even when that instrument is played sensitively. (Merriman, p. 4)

When speaking of these secular associations, writers for the Review and Herald did not refer to music alone but to musical instruments and to the way music was performed as well. "In the matter of playing the organ," according to Hannum (1969b), "there are certain techniques that are familiar to the entertainment world but that are not appropriate in church" (p. 6). In order to avoid these kinds of problems and to create a "church atmosphere", Hannum (1930a and 1945) recommended that the churches procure a harmonium, reed organ, or pipe organ, rather than a piano or theater organ.

It is better for our churches to use an organ rather than a piano, although the piano may be used to the glory of God. If nothing better than a small harmonium or reed organ is available, it is better adapted for the church atmosphere than the piano. Let us make more use of the organ. A pipe organ is indeed an ideal church instrument, but this is out of the question for many of our churches. (p. 12)

Some churches are in danger of buying discarded theater organs which have to be rebuilt for the church. Even when remade, the theater organ is a very poor substitute for a church instrument, because the qualities in tone are so different from the genuine church instrument. (p. 9)

Review and Herald articles made special mention of wedding music.

Hannum (1948) reminded "that the church is a sacred place, dedicated to the worship of God" (p. 7) and Marsh (1962) added that wedding music "should be God-directed" (p. 4).

Psychological and physiological
effects of music

Although the Review and Herald is not a journal specializing in psychological and physiological questions, some of the writers, especially music professionals, have tried to clear up the problem of secularism in church music from the psychological and physiological point of view. In 1962, Klingbeil emphasized that "music influences the behavior" (p. 9).

It [music] enters through the part of the brain called the thalamus, which lies at the base of the brain. Impulses can enter through this gateway, arouse emotions, and lead to action without the master brain's being really conscious of the fact that it has been invaded. The thalamus is a relay station for emotions and sensations.

After the thalamus, music reaches the cortex, or higher brain. Here, tone and rhythm are given mental content and meaning. (p. 9)

Is music alone, music without words able to convey connotations, good or bad? Lickey (1971d) tried to answer this question and took rock music with its "throbbing rhythms and repetitive shoutings" for an example.

There is a reason why this music [rock] originates and thrives in environments that have evil associations. Its inherent qualities make it the perfect vehicle for realization of the activities that are sought in such places. . . . The whole concept of the appropriateness of music for certain occasions and events is based on the fact that the nature of the music does effect a response in the listener or at least provides a compatible atmosphere. Can the most sublime concepts [of Christianity] accessible to the mind of man be borne on a vehicle that was created to carry musical pornography?

The principle involved in coming to grips with this problem is that of compatibility between message [words] and medium [music]. If the medium appeals to man's distorted senses, a part of his lower nature, and the words to his higher nature, the two are obviously incompatible, and good and evil are mixed. Man is endlessly capable of lying to himself. (p. 8)

Merriman (1972), in her article entitled "A New Song", came to the same conclusion as Lickey. "A throbbing, recurrent rhythm [of rock and roll] repeated long enough will lead to hypnosis in varying degrees. When combined with

syncopation, the body reacts by supplying the missing beat with sensual motions" (p. 4).

Hannum (1969a) dealt with the same subject from a different angle. The title of his article was "The Language of Music." In his opinion, "music is a language. . . . It has a message for us--in some ways indefinite, but in other ways more specific than words" (p. 3).

Each individual brings to music his own background, which enters into his understanding of the meaning of music. (p. 3)

It [music] speaks definitely in its rhythm, melody, harmony, tone, color, and form. None of these elements in itself is either right or wrong, good or evil. . . . Any of these elements may be abused or used in a way that would produce effects that may not be acceptable to a Christian. (p. 4)

H. Lloyd Leno, associate professor of music at Walla Walla College, was especially interested in the psychological effects of music. There are many aspects of music "that vary greatly according to cultures and time periods" but certain basic responses to music, Leno (1972) argued, "are common to all people in all times" (p. 7). As an example Leno used a lullaby and asked: "Could a lullaby from one country be used effectively as a war cry or battle song in another through the process of association and conditioning?" (p. 7).

Four years later, in his four-part series of articles entitled "Music--Its Far-reaching Effects," Leno (1976a) dealt more thoroughly with the subject of the psychological and physiological effects of music. He surveyed several scientific studies and made seven statements based on his findings.

(1) Music is perceived and enjoyed without necessarily being interpreted by the higher centers of the brain involving reason and judgment. (2) Response to music is measurable even though the listener is not giving conscious attention to it. (3) There is evidence that music can bring about mood changes by affecting the body chemistry and electrolyte balance. (4) By lowering the level of sensory perception, music heightens the responses to color, touch, and other sensory perceptions. (5) It has been demonstrated

that music affects changes in muscular energy and promotes or inhibits body movement. (6) Highly repetitive rhythmic music has a hypnotic effect. (7) The sense of hearing has a greater effect upon the autonomic nervous system than any of the other senses. (p. 167)

In the last article of his series, Leno (1976d) came to the conclusion that "since music can affect the moods of a person, it follows that it can affect our attitudes. When the mood of the music and the association are combined, thoughts are suggested" (p. 241). Leno also divided the moods into two categories, desirable and undesirable. "Positive or desirable moods would include solemnity, joy, and animation (controlled excitement)," he wrote. "Undesirable counterparts to those could be sentimentalism, frivolity, and violence (uncontrolled excitement)," according to Leno (p. 241).

Music in the homes

Home is the place where children have their first musical experiences. There they may learn to love the hymns of the church. The music heard and made at home has a lasting impact on children's musical taste and on their attitude towards church music.

Family worship

During the first decades of this century, the daily schedule of Adventist families was already becoming so crowded that there was scarcely time for family worship with a song service. In 1904, Ellen White encouraged Adventist families to join "evening and morning" with their "children in God's worship, reading His word, and singing His praise." "Let us do everything in our power to make music in our homes, that God may come in," she wrote (p. 7).

Both Spalding (1924) and Gregg (1928) expressed their concern that music was not a regular part of family worships. "In all too few homes where family worship is conducted is music a part of the exercise" (Spalding, p. 15). "How much the home has lost in recent years as the family have [sic] dropped out of their daily program the gathering for song at the evening worship hour. . . . In these rushing days there seems to be no time for such seasons" (Gregg, p. 14).

Song inspires the mind and fills the heart with courage. Song gives opportunity for every one to take active part in the worship, and thereby unifies the members.

Awake, parent, to the importance of this phase of worship; let every home among us be filled with the gladness of song, and especially at family worship. (Spalding, 1924, p. 15)

Music is an important factor in the home. . . . To supply this lack, many homes have resorted to a little box, where by the turning of a knob the jazzy strains from the concert and dance hall come in through the air--surely an unholy exchange in our so-called Christian homes.

Let us go back to the old-time family song services, singing the songs of Zion that will keep our hearts alive in the love of God, and perhaps help others along the way. (Gregg, 1928, p. 14)

One of the goals of singing hymns in family worship was to teach children to love "the music of the sanctuary" (Beltz, 1928, p. 15). Hannum (1938b) also stated:

The playing and the singing of hymns in the home make this kind of music a more intimate part of the experience of the child. Then when such music is heard in the church service, there is a feeling of familiarity with it, which makes the church service more appealing and attractive. (p. 13)

According to Beltz (1928), the hymns used in the education of children should not be any "lilting little tunes with catchy secular rhythms" but "tried and tested hymns of the church" (p. 15). "We are preparing the child for the serious business of living as a man or woman, and bearing a share in the problems of the world," Beltz pointed out (p. 15).

Music education in the home

Music education begins in the home at an early age of childhood. "The lullabies we hear in early childhood, the tunes our mothers hum around the kitchen, the hymns we sing in family worship," Walther (1948b) stated, "these are the sounds that weave themselves into our lives and make for happy memories" (p. 13). This is only a beginning, though. As time goes on and children get older, they should have the privilege of cultivating their musical talents.

Fathers and mothers, should you see in your child the gift of music, do not deny him the privilege of cultivating it as far as possible, lest by so doing you may be held accountable for burying a talent. (Hamer, 1916, p. 13)

There were several ways as mentioned in the Review and Herald that children could cultivate their musical talents. "Singing is a natural gift with most children, and few indeed are the ones who cannot be taught to carry a simple, sweet melody," wrote McQueary in 1943 (p. 16). In the same article he also suggested "a family orchestra" (p. 16) in which the family members with their friends could play together. A few years later, Walther (1948a) wrote along these same lines. "As the child grows he should be given opportunity to make music himself" in group or family singing around the piano, or in a family, school or neighborhood orchestra, "for this is the next step in teaching him to like" music (p. 12).

Besides the different forms of music in which the child could actively participate, Walther (1948a) emphasized the importance of listening to good music.

There are almost unlimited possibilities for listening to good music in the home. . . . With a phonograph and a few choice records we can cultivate our child's taste for the very best in music, and have much pleasure at the same time ourselves. . . . As the child grows, the collection grows, and before long he has a really fine collection. (p. 13)

Music education in the home, in the form of active music making or listening, may have a lasting impact on the future development of children. Therefore special care should be devoted to the selection of music. Seibold (1925) reminded the Review and Herald readers "that the character of the music permitted in the home, and that which is heard and sung by the boys and girls as they grow up, has a distinct influence on their lives" (p. 15). "It not only directly influences character, but determines their appreciation of music throughout life," Seibold continued (p. 15). Walther (1948a) and Leno (1976d) stressed the same principle.

There is such an overwhelming abundance of cheap, popular music everywhere that we cannot simply ignore it. Unfortunately, when the child constantly hears this type of music he becomes accustomed to it and likes it. But fortunately when a child hears good music and plenty of it, his taste is formed in the right direction, and he will always enjoy and feel at home with that truly great music which appeals to the best that is in him. (Walther, p. 12)

For many . . . listening habits and tastes are determined before they realize it; this is particularly true of children.

Teachers of music, live performers, and those who prepare recorded music help to shape the tastes and attitudes of thousands of children, youth, and adults. What motivates those in these categories in their selection of music? Is it desire to uplift or the desire for popularity? Is it commercialism with no consideration for Christian ideals? Conditioning the mind of a person can retard a person's spiritual growth or even cause him to reject salvation. (Leno, p. 241)

The secular entertainment world has brought about a difficult situation to Christian parents, teachers, and youth leaders. How does one deal with the young people who are interested and want to get involved in the entertainment culture? Ann C. Burke (1980), "a mother with children approaching their teens," in her article entitled "Treat--or Trick?" handled, among other things, this problem.

There may be times when I shall have to say to my children, 'No, we are not getting that record.' That is hard to do. It is hard also for the conscientious teacher to say, 'No, not in our schoolroom; or for the pastor to say, 'Not in our church'; or for the conference president to say, 'Not at our

camp meeting.' But there are times when those accountable for souls must say it. (p. 333)

Organization of church music activities

The SDA Church has shown little interest in the organization of its musical activities at the denominational level (see this study, pp. 87-88). In 1954 Hannum was concerned because there was "no department of music in our conference organization, and each church is left to itself in the management of its music" (p. 12). In 1970 Mill expressed the same idea: "At this writing there seems to be no organization within the church structure equipped to further this end [to support the musical creativeness]. I believe we need one" (p. 10).

At the local level, many practical factors have influenced the development of church music activities such as "cultural and educational background of the membership, size of the church, availability of music personnel, and the amount of musical training among the members of the congregation" (Lehtinen, 1985, p. 15). As a result of these various kinds of local circumstances, the musical level of different churches have been diverse. Some larger churches have enjoyed quality music programs, but smaller congregations often have been content with modest activities.

Only a few writers for the Review and Herald have dealt with the organization of music activities at the local level. R. L. Walin (1928) and Haynes (1935) emphasized the responsibility of the ministers for the church music program, and laid emphasis on the close cooperation between ministers and musicians.

Another very important reason why our music is falling short is that ministers do not pay enough attention to this matter. It is too often that the music stands off as one thing, the preaching as another. There is no apparent connection between the two, when there should be closest connection in order

for either to accomplish the most good. If the ministers and musicians could get together once in a while, and discuss the subject and try to understand each other better, it would be a great help. (R. L. Walin, p. 8)

It should never be lost sight of by musicians that the pastor is in charge of the whole conduct of public worship, including the music. He may handle the details through qualified assistants. He may receive counsel and instruction regarding the music. . . . But he cannot relinquish final control and responsibility. . . . They [church musicians] may help him to exercise his responsibilities more intelligently, more effectively, by mutual counsel, and if he is wise, he will listen carefully to their advice on all matters and recognize their qualifications for giving this advice. (Haynes, p. 8)

Marsh (1962) was interested in a program of music education and spoke for "a systematic plan to improve the standards of good music" in the local congregation (p. 3). He also emphasized the importance of wise leadership.

The organization of the church music department should be carefully studied, with principles, lines of responsibility, command, and budget laid out in detail by the church board.

Often the director of music, a musician primarily, needs help in paramusical problems. Instead of appointing an assistant, it is sometimes useful to place a respected church leader in the position of chairman of the music department. He can act as mediator between the director and other leaders. He can also be an enthusiastic promoter in a way that the performing musicians cannot modestly do. (p. 3)

Art in the Christian life

Art reflects human life. According to Osborn (1923), art works are "expressions of the great human experience" with its joys and sorrows (p. 13). Leno (1976d), on the other hand, compared the symbolic expression of music to "the struggle-fulfillment of life experience" (p. 239).

Literature, painting, music, and sculpture all seek to portray life. The litterateur, the artist, and the composer have seen and experienced life from effervescent gaiety, gladness, contentment, repose, and meditation, on through the moods of seriousness, awe, fear, and anguish, to tragic despair; and then back again through hope, fortitude, victory, and exultation, to triumph. All these are woven into the fabric of their work as expressions of the great human experience; and by searching their works we may review these moods,

these pictures, these episodes, which they have left us. It is an artistic heritage bestowed to enrich our lives. (Osborn, p. 13)

Music is an [symbolic] expression of the struggle-fulfillment rhythm of life experience. In the life of every human being we can observe tension-relaxation, anticipation-satisfaction. If kept in proper balance, these feelings and experiences provide continuity, change, security, challenge, repose, and excitement that are vital to sound mental health and the development of the full potential of any person. (Leno, p. 239)

Because of their close relationship to life, the works of art reflect both sides of human existence--good and evil, worthy and unworthy. An important issue for a Christian is his attitude toward these different, opposing segments of artistic expression.

In Lickey's opinion (1971a), an "honest seeker for truth would begin by going to God's Word to find basic principles that may apply" (p. 5). The first text he mentioned was Phil 4:8 [KJV], "Whatsoever things are true . . . whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report . . . think on these things." In his interpretation of the word "pure", Lickey (1971a) stated: "The word **pure** allows for no dilution, no compromise in quality of content in those things upon which the mind is allowed to dwell" (p. 5).

The same principle was found in an article written by Haynes (1935).

The stamp and seal of Christian approval ought not to be put on anything unworthy, cheap, or low, whether in conduct or speech, whether in literature, art, or music. It cannot be disputed that low standards in art, in music, in speech, make for low standards in conduct and life. (p. 8)

Osborn (1923) and Hannum (1978) went further than this. They were not content with just defending Christianity against the degrading influence of unworthy forms of arts. They suggested that Christians should take a more positive and even active attitude towards the arts.

Our aim should be to live close to the beautiful in religion, in art, in literature, and in humanity, so that in our earthly sojourn we may take on those ennobling graces and refinements that will fit us not only to reflect and 'bespeak the Deity,' but to enjoy the social sphere of heaven. (Osborn, p. 13)

The guiding purpose of a Christian is to know God's will and to do it with all his heart. To this end he wants to waste no time in idle pleasure or frivolous pursuits. Too often this zeal to eliminate everything that is not of specific use in Christian life and service leads him to ignore some things that are of great value. . . . We neglect the needful nourishment that a study and love of the beautiful supply to our hearts and minds. (Hannum, p. 428)

A natural consequence of this kind of attitude towards the arts was the willingness to spend financial means to this end. In Hannum's opinion (1973b), that was especially appropriate when the house of God was concerned.

There are some in the church who object to the spending of money for such things as an organ or a beautiful window, or other artistic things that would enhance the house of God. They feel that a better use could be made of the money.

We find no condemnation in the Old Testament of the large amount of money spent on the tabernacle and later on the Temple of Solomon. . . . It was for the glory of God that the people gave liberally and erected a tabernacle and a temple that would gloriously represent the character of the true God.

The Saviour did not accept the opinion that the giving of the costly ointment was a waste. Instead, He looked on the motive that prompted the gift and commended the woman for her love. (p. 11)

When one refers to certain qualities of the arts, one often uses such fairly abstract words as "good," "pure" and "beautiful." In order to explain more fully what he really meant by "good music" or "the greatest hymns", Hannum wrote a series of articles called "Music in the Home" (1938) and "Singing unto the Lord" (1941). His explanation applied to other forms of art as well.

By the term 'good music' we do not mean simply the hymns of the church. We mean to include in this term all that music which uplifts the soul, and which leads us to higher and better levels of thought and action. We also mean music which is well written. Music which is trivial, which is cheap in its appeal, which leads us into a love for the world, the dance, the theater, is not for the Christian, although such music might be classed as artistic music by the world. (1938a, p. 14)

The standards by which hymns are judged are aesthetic and musical standards which determine the presence of beauty in art. These principles of unity, balance, rhythm, proportion, harmony, restraint, and appropriateness, are basic tests for any work of art. Hymn tunes are miniature works of art. The more closely they conform to aesthetic principles, the more beautiful they are.

But there need to be no conflict between beauty and spirituality. Indeed, the greatest hymns of all time possess all the attributes of beauty, spirituality, simplicity, and practical usefulness. (1941b, p. 20)

Just as the entertainment world with its art forms may become a snare to certain classes of people, "the great masterworks created by the music giants of history" may to another class of people "become so important that God is dethroned in their lives" (Lickey, 1971b, p. 7). This is one form of breaking the first commandment; art has become of god to them. They may stay within the church while greatly regretting the low-brow aesthetic environment" (p. 7). A serious Christian makes an effort to keep the arts and God in their proper relationship. God is first. The artistic creativity is seen, not as something independent, apart from God, but as a valuable gift from Him.

Aestheticism versus utilitarianism

"As related to aesthetic, beauty refers to objects and things that in themselves have and express a genuine value," according to Hannum (1978). He continued that beauty "appeals to our senses and minds as worthy of appreciation and admiration" (pp. 427-428). The primary message of the arts to man is beauty, not any utilitarian value.

God had a purpose in giving us a rose for beauty and fragrance, with no utilitarian value attached. He added to the necessities of life the qualities of color, sound, form that is beautiful, and taste that enhances the value of our food. He meant us to enjoy these things for themselves, for the delight they give to our lives, not for their usefulness alone.

A symphony of Brahms or Beethoven is meant to be enjoyed as an organization of sounds and rhythms that appeal to our senses, expressing

beauty. Beauty is the primary message, not utility. Although music may serve other purposes, good and bad, its primary value should be in the work itself. (p. 428)

After having said this, Hannum (1978) took an example from man's relationship to God. "The highest form of worship is love of God for Himself alone—not because of His care or His many gifts" (p. 428). "This attitude of loving God because of Himself alone, is similar to the one required by aesthetics, where one appreciates beauty for itself alone, not because of some utilitarian, commercial, monetary, social, or other value it may possess" (p. 428).

In the aesthetic experience, attention is primarily directed to the work of art. Art is enjoyed for its own sake. In the worship service, according to Haynes (1935) and Hannum (1969b), the order is different, however. There, God is foremost and everything else has to take the place of a servant, the arts included.

The church is interested in art, in music. But the church is not interested in them for their own sake. It is interested in them for the contribution they can make, when rightly used, toward the gaining of the church's essential objectives, the salvation of men and the building of spiritual life. The interest of the church in music and art is for religion's sake, for the soul's sake. (Haynes, p. 9)

The primary object in the church service is to direct the minds and hearts of the worshipers Godward in reverent worship, to praise and thank God for His many mercies and blessings upon them.

The choir does not sing to the congregation, but it directs its voices to God. Ideally, the congregation should hear the choir as a group offering up an anthem for them to God. (Hannum, p. 5)

Singing evangelist Del Delker (1970) seemed to have a more utilitarian or pragmatic view of church music. "All that needs to be said is that gospel songs are effective," she wrote (p. 16).

I have no quarrel with people who prefer classical music. This is their privilege and right. But I say to them, don't knock what is giving others inspiration, encouragement, and spiritual awakening. Don't belittle a tool the Lord is using and has used. (p. 16)

Philosophy of music ministry in
Review and Herald articles

There are several ways to approach a philosophy of church music. One class of people sees the different forms of church music--High-Church style, traditional gospel music, or the contemporary style--mainly as a matter of taste and opinion. Wallace (1970) wrote: "God made us all different, and I am thankful. He made us with different desires, tastes, and feelings; and I believe the world is better for it" (p. 17). Other people take an educational approach. They "hope to expand the music fluency of individuals so that a wide range of types and styles might be accessible to them (Lickey, 1971a, p. 5). A third group of people has a pastoral attitude. They seem to be more concerned for the people, especially young people, than for the musical styles. "They are willing to permit any kind of music in the home, school, or church on the grounds that this is the way to keep young people" in the church (Wood, 1972, p. 2). Finally there are people who think that the selection of music is a matter of moral decisions. "It is clear that music may be other than rightly employed, and may accomplish ends contrary to those that God intends" (Lickey, 1971a, p. 5). Or, as Leno (1976d) expressed, "basically, the problem of choosing music is a spiritual one" (p. 242).

Musical tastes are to be respected, but not regarded as sacred. They represent where a person 'is' at a given point in time and are the result of learning or conditioning. Tastes are not valid reasons for making choices. Christians have been given specific counsel in this regard. . . . God is the judge of what is good; we learn His will by studying His character and His counsel. To refer constantly to man, his tastes, his needs, and his preferences without studying God's standards, is not going to unite the church. . . . Entertainers judge success by numbers and popularity; God does not. (1979, p. 145)

Although one would accept the last alternative--moral responsibility--as the majority of Review and Herald writers have done it may still not be easy to make

selections, "because the line that divides acceptable music from unacceptable is, at times, narrow" (Wood, 1972, p. 29). This claim has encouraged "some leaders to declare that 'Music is not my field,' and thus wash their hands of the problem" (p. 29). According to Wood, (1972) this reaction is, however, both irresponsible and inadequate (p. 29).

Traditionally, Adventist studies on music were based on three sources of authority: the Bible, the writings of Ellen White, and science (e.g., see this study, p. 77).

Rather than relying on majority opinion, personal tastes, or even the opinion of professionals in the field of music, it seems logical that we should develop a philosophy of music based on what effect music has upon people. I believe this can be determined from three sources. First, the Bible, giving us the basic principles of Christian living. Second, the writings of the Spirit of Prophecy to enlarge upon the Biblical teachings. And third, God's other book, nature and science, which can furnish us with added insights into the nature of man's response to various stimuli in his environment. (Leno, 1976a, p. 164)

Based on these sources, one of the principal ideas that the Adventist philosophy of music has recognized is the conflict between good and evil and its reflection on music. "God's purpose through music is to ennoble the character, raising the thoughts from worldly preoccupations to lofty concepts" (Lickey, 1971d, p. 8). On the other hand, Lickey continued, "Satan is eager to use music to accomplish exactly the opposite results and . . . his most subtle temptations are those in which he skillfully intermingles the good with the bad (p. 8).

In his perfect state, man would have expressed only the most lofty thoughts and emotions, but since man became a fallen being his expressions could at times represent his sinful nature. It is the symbolic musical representation of the sinful nature of man that we recognize as having immoral content or negative impact. (Leno, 1976d, p. 239)

A second principle for a Christian philosophy of music ministry is that, although one still has to live in the world, one makes an effort, as much as possible,

to remain separate from the world. This principle also applies to one's relationship to music.

Separation from the world is clear Biblical teaching concerning the relationship of the Christian to his environment. We must live in the world, and there are secular pursuits and pleasures which a Christian may enjoy, but he must remain separate from the evil and the sin which the Bible calls 'the world'. . . . In these days there is a special danger of confusing the secular with the sacred in the use of music. (Hannum, 1945, p. 9)

The third principle relating to music and based on the Biblical teachings is that "popularity with the majority is never a safe guide in artistic matters" (Hannum, 1977, p. 1349).

The finest hymns, the best church music, will not be immediately popular with the majority on first hearing. But over a period of time the best music will prove to be the most rewarding and will eventually become popular with those who put forth the effort to learn it.

The church should carefully screen out the influence of the entertainment world and reject music that simply pleases and appeals to the love of excitement and novelty. The entertainment world has popularized throbbing rhythms, crooning, and breathy intimate styles of singing, cliché-ridden harmony and melody, emphasis on a variety of lighting effects, and an elaborate complexity of accompaniments, which overload the music with catchy effects for audience appeal. (p. 1349)

A person that before his conversion has taken an interest in popular forms of art is not, according to Hannum (1976), automatically equipped "to enjoy the best in music, art, and literature." This change is not necessarily a work of conversion. It "is the work of education" (p. 985).

Music--a gift from God

Moon (1921), along with several other writers for the Review and Herald, saw music as "a divine gift . . . that God bestowed . . . upon His children as a means of expressing adoration and worship" (p. 15). Uriah Smith, Hannum, and Rees, at least, seemed to share the same view.

Singing is an important branch of the worship of God. It was formally ordained and enjoined by the direct instruction of Jehovah. It was granted all possible accessories, the aid of pipe, harp, organ, and stringed instruments of all kinds--anything, in fact, that would make a musical sound to accompany and blend with the human voice. (U. Smith, 1901, p. 850)

Among the most lovely gifts which God bestowed upon man to gladden his earthly life is the power to make and enjoy music. (Hannum, 1938a, p. 14)

Good music is a precious gift of God. It elevates the thoughts and brings lasting pleasure. (Rees, 1962, p. 5)

Music--an essential part of worship

One of the main purposes for existence of the Christian church is worship--to "worship him who made heaven and earth, the sea and the fountains of water" (Rev 14:7). According to the heavenly model as described in the book of Revelation (5:8,9), music constitutes a vital part of worship here on earth. This idea of music as an essential segment of the worship service was expressed in different ways by Review and Herald writers.

Singing makes the people better. . . . It leads the mind to God, and to the solemn things of eternity. (Butler, 1916, p. 10)

Singing, when it is properly done, is only another way of preaching. (Whitford, 1920, p. 205)

It [music] brings comfort to those who mourn. It inspires determination in the most disheartened circumstances. It lifts the soul into the presence of God. It prepares the heart for the highest and holiest impressions. It purifies the motives, exalts the mind, clarifies the ideas, stimulates to nobler purposes, and molds and shapes character. (Haynes, 1935, p. 7)

Music does not make God's love or power any greater--it does not add anything to God. But it does lift the human heart God-ward, and it is in this way that music probably makes its greatest contribution. (Marsh, 1962, p. 3)

Ministry of music and the Holy Spirit

There has been a danger in the Christian church to think that church music could replace part of the work of the Holy Spirit. Haynes (1935) seemed to

grasp this danger when he wrote that the place of church music "is not supreme, but a subordinate place. It is one of the agencies of the Spirit. It is not the Spirit" (pp. 7-8). Mill (1970) was even more specific: "Why not let the Spirit have silence in which to speak to the hearts of all those present, without the distraction of a moaning organ, tinkling piano, or crooning singer," he asked (p. 10).

Another matter that has been presented is that music, any music wins souls for Christ. I have always believed, and I think . . . that the Holy Spirit is the agency of conversion. Perhaps, for some people, some kinds of music might put them in the 'mood' to respond, but has it occurred to anyone that at the same time and place there may be others who are offended by the music and hence put beyond the reach of the Holy Spirit's ministry?

It is the height of conceit for anyone to assume that unless the air is constantly filled with his sonic emanations, nobody is going to be converted. (p. 10)

Reflecting the rock culture of the 60s and 70s and its influence on the music within the church, Merriman (1972) was seriously concerned that the church was "attributing to the Holy Spirit" something which in fact was "Satan inspired . . . Do the resounding 'Amens' that follow a semi-religious song crooned in night-club style indicate that the Holy Spirit is working or that the audience has had its musical taste dictated by hours of TV viewing?" (p. 5).

Holiness versus incarnation

God is holy and transcendent, but in His Son, Jesus, He came close to man. He was incarnate. These two aspects of Godhead--holiness and incarnation--are also reflected in church music. Douglass (1970), when speaking about this issue, used such terms as music for worship and music for witness. Music for worship is God-directed but music for witness is man-directed.

Music for worship is God-directed. Praise, thanksgiving, and confession of faith characterize the authentic hymn. It should summarize the attitude and desires of the participating congregation.

Music for witness is man-directed. Honesty, meaningful experience, and appeal reach out in the gospel song as the Christian testifies to the world that God is the Lord of his life. . . . Conflicts may arise when music composed for evangelical witnessing is inappropriately used in worship setting and when God directed anthems are sung at times when the appeal of God to man is required. (pp. 14-15)

Qualifications for Christian musicians

Writers dealing with special qualifications for Christian musicians

emphasized their need for spirituality. Washburn (1929a) reminded the readers that "the first qualification of the leader of sacred music must be that he is a Christian, and that he plays . . . and sings 'with the spirit,' that the music is not simply outward display, but in the soul and from the heart" (p. 9, slightly modified 1945, p. 11).

Keep self out of sight. Let your glorious work, your calling, however, humble, appear; be unconscious of self and selfish desire to be seen, to be applauded, to grasp, to seize for self, and you will succeed. Die to self. Let God be seen in you. (Washburn, 1929b, p. 13)

Leaders [of church music] should be qualified not only musically, but spiritually, acquainted and in harmony with true objectives and standards of music as divine worship. Technical equipment is not enough. Church leaders in music must have a true conception of what church music is for, and be working intelligently in all their plans to realize right ideals. (Haynes, 1935, p. 8)

"The music most perfect in harmony and technique, whether it be vocal or instrumental, is a mere jangle of senseless and noisy sounds in the ears of the Lord when the performers are destitute of spirituality" (Bunch, 1936, p. 14).

A natural result of spirituality is that musicians believe the words they sing. Washburn (1929a and 1945) warned that singers should never sing anything that they themselves did not believe (pp. 9, 11). Musicians with a spiritual attitude were allowed to look upon their work "as assigned to him of God," for, "God calls some men to certain other responsibilities as definitely as He calls men to preach" (Beltz, 1935, p. 5). The work of church musicians was compared even to ministerial work.

"No church musician (man or woman) can hope to succeed if he looks upon or approaches his work in a spirit of consecration and devotion less than that expected of the ministry in our church" (pp. 5-7).

Responsibility for musical talents

The capacity to make and enjoy music is a gift from God of no secondary importance. Therefore "every one must give an account for the improvement" of his talent (Washburn, 1929a, p. 9). Systematic development and training of musical talents, according to Marsh (1962), would not only bring glory to God but also the respect of the educated world. He encouraged Seventh-day Adventists "to become recognized and respected as fine musicians, as well as Bible students" (p. 3).

"It is the duty of God's church to appeal to the world with music that needs no apology. The best religious music will make a far stronger appeal than a cheap type of music" (Hannum, 1930c, p. 18).

Is it then wrong to use "the cheaper type of gospel songs" in the worship of God? In Hannum's opinion (1930b), it was not a question of right or wrong "any more than it was wrong for the widow to give to the Lord her two mites" (p. 9). It is more a question of faithfulness to God as the Giver of all talents. "God has given to His church the talent of sacred music; He wants us to increase that talent tenfold," he stated (p. 9). In 1954, Hannum pointed out that "as we come before the King of the universe we need to give thought to offering Him our best" (p. 12).

Hannum (1954) was also concerned for a wrong emphasis in music ministry. "Too much of our religious music," he said, "is directed toward pleasing men" (p. 12). The musicians become too conscious of the congregation and their

reaction. This trend, if followed in the preaching of the Word, would lead to a situation in which the ministers "would never preach any of the unpopular doctrines" that may "cut across" the people's thinking (p. 12). Church musicians may also assume that the music "which the congregation likes is the best music there is, and that no improvement can be made." Hannum refuted this assumption and claimed that there are resources within the congregation which make it possible to improve the musical offering to the Lord (p. 12).

Possible solutions to the
dilemma of music ministry

In the articles dealing with the dilemma of music ministry--difficulty in selecting the right kind of music--several writers tried to suggest solutions to the problem. These ideas could be listed, in short, as follows: consideration, tolerance, education, and adaptability.

"In choosing and judging sacred music, try to calculate the probable effect upon the majority of the listeners" (Marsh, 1962, p. 4).

God couches His majestic thoughts in terms the simplest of us can understand. Jesus used the simple everyday things of an agrarian society to present to His audience the exalted themes of God's love for man.

There surely is a place for the classics. They should be used more than they are. But educated musicians should not knock simple hymns and gospel songs, nor should the unlearned be critical of the classics. There is a time and place for each--perhaps even in the same worship service. (Lemon, 1970, p. 17)

Is it worth losing heaven because you hate the organist for the type of music he plays? (Peters, 1970, p. 17).

The remedy seems to be to suit the music to the level of the congregation to be served, and at the same time carry on a program of education so that eventually the congregation will come to prefer better music. (Hannum, 1970, p. 16)

"He who knows the qualities of the genuine can spot the counterfeit easily"

(Hannum, 1983, p. 558).

There is a danger, on the one hand, that we may fail to recognize the devilish potential of music in our popularity seeking. On the other hand, it is possible to refuse to make any concession to popular taste, ignoring the fact that much of our traditional religious music fails to communicate with the present generation. There needs to be a certain amount of adaptability. (Merriman, 1972, p. 5)

Cultural Dilemma of 20th-Century Music from the Christian Perspective

Since the Renaissance, Western culture has been a target of humanistic ideas (see this study, p. 28). Their impact on the basic values of Western society has been so devastating that several philosophers writing from the Christian perspective have been concerned for the very survival of the culture. This development was reflected, according to Schaeffer (1976), not only in philosophy, general culture, and theology, but also in art, including music (p. 183).

Today we are seeing in some important aspects of avant-garde art a centrifugal, schizophrenic tendency. And this fragmentary, disintegrating trend points to the lostness and rebellion of so many in this broken world. It is barometer of the times. (Gaebelein, 1985, p. 89)

Our culture is breaking down. If any confirmation is needed, go to the films, read the books of today, walk round a modern art gallery, listen to the music of our times--and hear, see, open your eyes and ears to the cries of despair, the cursing, the collapse of this world . . . and see your Lord coming with judgment. (Rookmaaker, 1975, p. 220)

Development of Centrifugal Tendencies in Art Music

Romantic musicians saw themselves as independent "creators" instead of humble "creatures" (see this study, p. 37). They were not satisfied with working as

"craftsmen . . . according to certain rules, the rules of the trade" (Rookmaaker, 1978, p. 7) as were the artists of previous centuries. They adopted a new image. They were philosophers, promulgators of new doctrines--through their works of art.

The artist when he ceases to be merely a gifted and trifling craftsman turns out to be, in his very choice of themes, in his selection of materials, in his total and residual effect, a commentator on life and existence; in his immediate and imaginative way he is a philosopher. (Edman, 1939, p. 121)

One of the pioneers of this Romantic spirit was Ludwig van Beethoven (1770-1827). He himself once said about his own music, 'Anyone who understands my music is saved' (Clynes, 1977, p. 85). Bernstein (1976) called him "the new Artist, the artist as Priest and Prophet" (p. 205).

This new creator had a new self-image: he felt himself possessed of divine rights, of almost Napoleonic powers and liberties--especially the liberty to break rules and make new ones. . . . His mission was to lead the way to a new aesthetic world, confident that history would follow his inspirational leadership. (Bernstein, p. 205)

Rookmaaker (1978) remarked: "The artist became a genius, someone with very special gifts which could be used to give humankind something of almost religious importance, the work of art. Art in a way took the place of religion" (p. 9).

Beethoven was followed by Richard Wagner (1813-1883) who was not only a talented composer but also a prominent philosophic writer. Wagner's "writings had considerable influence on nineteenth-century thought, not only about music, but also about literature, drama, and even political and moral issues" (Grout, 1980, p. 628). Barzun (1958) set Wagner, as an artist-philosopher, on the same level with Charles Darwin (1809-1882) and Karl Marx (1818-1883). In 1849, the same year that Wagner completed his Tristan and Isolde, Barzun quoted him saying: "My task is this: to bring revolution wherever I go" (p. 231). Barzun found

"so many links uniting Darwinism, Marxism, and Wagnerism" that he could see their doctrines "as the crystallization of a whole century's beliefs" (p. 7).

Wagner's music was a reflection of his thoughts and writings. His own emotional experiences, his philosophy, were directly mirrored in his music (Hanson, 1948, p. 255). If Wagner's writings were revolutionary, so were his accomplishments in the musical area. According to Lissa (1965), "the leap made by Wagner's style was much greater than anything produced before him" (p. 277). Bernstein (1976), in his evaluation of Wagner's music, saw in Tristan a turning point in the history of music: "Tristan is the very crux of ambiguity--the turning point after which music could never be the same; it points music history directly toward the upcoming crisis of the twentieth century" (p. 231).

In Wagner's steps followed Gustav Mahler (1860-1911), Claude Debussy (1862-1918), and Arnold Schönberg (1874-1951). Tonality developed into atonality, regularity of meter into rhythmic inconsistency, and symmetry of form into formal asymmetry. Or, as Fleming (1963) expressed it, "the absolutes of tonality, rhythmical regularity and musical form have yielded to a host of tonal relativisms" (p. 753). Schönberg was followed by Alban Berg (1885-1935), Anton Webern (1883-1945), and John Cage (born in 1912).

Expressionists wanted to "set up inner experience as the only reality" using "the symbolism of dreams and the glorification of the irrational" (Machlis, 1961, p. 335). Grout (1980) gave the following description of the subject matter of the two representatives of expressionism, Schönberg and Berg:

The subject matter of expressionism is man as he exists in the modern world and is described by twentieth-century psychology: isolated, helpless in

the grip of forces he does not understand, prey to inner conflict, tension, anxiety, fear, and all the elemental irrational drives of subconscious, and in irritated rebellion against established order and accepted forms. (p. 727)

The experimental music of John Cage was tied "with his desire to convert western listeners to the world view of Zen Buddhism." His music was "quite openly meant to be propaganda for that view" (Edgar, 1986, p. 56). This connection was admitted by Cage himself in an interview with Kostelanetz (1970, p. 31). Routh's (1968) evaluation of Cage's music was pessimistic.

John Cage represents the point of no return; nothingness, zero. We are bidden to leave the world of reality as if in a trance. The sound has no beginning, middle or end; disembodiment is the ideal; the music is not easy for a Westerner. . . . But, Cage says, forget all you have ever heard, all traditions, musical associations, everything; forget life.

The flaw in this is unmistakable; if the listener is to enter such a state of nihilism, he will also forget John Cage. . . . And in denying past, the Cage aesthetic inevitably denies any possible future. (p. 214)

Edgar (1986) emphasized the same point. "Communication is not possible if there is no continuity with the art of the past. This is so because human beings do not operate in a vacuum" (p. 119). This principle applies especially to Christians "who stand in continuity with the historic Church" (p. 119).

Igor Stravinsky's (1882-1971) neoclassic style was a representative of the music in which the sense of absurdity and the mismatch of values were put into a metaphoric form. All the "ill-matched" components had to live together in his music.

Stravinsky with all his musical incongruities: the modern with the primitive: tonality with wrong notes in it; one chord fighting another, rhythm against rhythm; the contradictions of asymmetry, of street vernacular dressed up in white tie and tails; classic forms filled with contemporary stylism, and classic styles in contemporary forms--name a mismatching: Stravinsky's written it. His works are an encyclopedia of misalliances. And what do these mismatched components produce? Indirection, obliquity, the indispensable mask of our century--the objectified emotional statement. (Bernstein, 1976, pp. 384-385)

In the deepest sense, the dilemma of arts--and of the whole culture--is a spiritual one. "When art is unworthy, man's spirit is debased" stated Gaebelein (1985, p. 52). Rookmaaker (1978) spoke in the same vein:

The crisis in the arts is an expression of a much greater crisis in the whole culture. That greater crisis is a spiritual one which affects all aspects of society including economics, technology and morality. The quality of our lives is tainted, and words such as **alienation**, **despair**, **loneliness**, in short, dehumanization, are all relevant and have to be used too often. (p. 15)

The 19th- and 20th-Century Art Music--a Kind of Religion

During the Romantic period, western thinkers and artists felt a special appeal to nature, and along with that, to pantheism. An 18th-century-forerunner of these ideas was Jean-Jacques Rousseau who urged his contemporaries: "Let us return to nature" (Schaeffer, 1976, p. 156). Rousseau was followed by Johann von Goethe (1749-1832) and Johann von Schiller (1759-1805). According to Schaeffer (1976), "Goethe equated nature and truth. Goethe did not substitute nature for the Bible; for him nature was God" (p. 158). This was a form of "vague pantheism which dominated so much of the stream of thinking of this time" (p. 158).

In pantheism, "God and universe are identified" (Webster, 1985, p. 683). Pantheism emphasizes God's immanence but denies His transcendence. Finite beings are seen "as merely part of God, . . . nature being the supreme principle" (p. 683). Baker's Dictionary of Christian Ethics, edited by Henry (1973), defined the relationship of pantheism and Christian faith as follows:

The classical Christian motifs of divine sovereignty, the revealed will of God, sin, redemption, the moral dynamic of the Holy Spirit, the motive of a responding love, judgment and hereafter are either totally lacking or interpreted differently. Words like 'ought,' 'obligation,' 'love,' acquire different content and connotation. The full value of the individual is missed. (p. 483)

In Schaeffer's opinion (1976), pantheistic ideas were reflected in the music of Beethoven (p. 158) and Wagner (p. 170). They were found in the "drowsy numbness of Debussy's Afternoon of a Faun." "Everywhere hovers a delicious vagueness, a highly charged ambiguousness of dreams, images, and symbols" (Bernstein, 1976, p. 239). Edgar (1986) found pantheism also in La Mer by Debussy. There is "no linear progression, . . . only moments and eternal flow" (p. 94). In an interview in 1911 quoted by Vallas (1973), Debussy himself admitted his pantheistic relationship to nature: "I do not practice religion in accordance with the sacred rites. I have made mysterious Nature my religion" (p. 225).

In Debussy's music tonal hierarchy and symmetrical structures are abandoned. For them he substituted "fragmentation" (Schaeffer, 1976, p. 194) and "egalitarianism" (Edgar, 1986, p. 94). Egalitarianism was defined by Edgar (1986) as a "desire to break down distinctions and to equalize from above" in order to systematically abolish "all hierarchy in an attempt to establish a utopian society based on human reason rather than divine revelation" (p. 93).

Pantheistic and egalitarian features were also found in Webern's music. Edgar (1986) saw him as "a pantheist, pressing for the 'identity of everything'" (p. 20). Webern's music was atonal and "he developed a musical system which would prevent any centre, any note, any part of the composition from becoming over-emphasized" (pp. 20-21).

Adherence to his system, respecting the 'round of twelve notes', is 'strict, often burdensome, but it's **salvation!**' He may have been speaking specifically about music's own salvation, in the same way that Schönberg is known to have felt a personal calling to 'save' Western music from its plight. But in Webern's case it is hard to separate this from his belief in a higher spiritual sphere. Webern believed that if music could be strictly egalitarian, the listener would experience what he called 'the Word,' a sort of ground of being beyond the visible world. (p. 21)

Webern was a pantheist. His music was written because of an inner compulsion toward total unity: 'The further one presses forward, the greater becomes the identity of everything, and finally we have the impression of being faced by a work not of man but of nature.' . . . Listening to it, we discover God. This is in fact a kind of idolatry. Music becomes a way of salvation. (Edgar, 1986, p. 96)

Webern's god was not the same as the God of the Christians. His god was an impersonal, vague, pantheistic creation and his music was a vehicle for carrying this message to the listeners.

Writers who were interested in the philosophy of arts such as Cooper (1965), Rookmaaker (1978) and Schaeffer (1976, pp. 183-197) harmonized with Edgar (1986, p. 98), who quoted the French philosopher André Malraux (1951) who lived 1901-1976, that modern art, music included, has become an end in itself, a kind of religion--religion understood in broad terms. Of modern art, Rookmaaker (1978) wrote: "Art was called to be a kind of religion, a revelation, a mystical solution to the deepest quests of mankind" (p. 12). Edgar (1986), referring to the 20th century pantheistic trend in music, continued:

This radical pantheism, which melts all things down in the hopes of finding God, is idolatry. It is evil in music. It is a rebellion against the structured order of the created universe.

This happens when people want to ignore the principles elucidated previously. Music is not seen to be human covenant response in the aspect of ordered sound. Rather it becomes a means of salvation. André Malraux [1951] believed that in our century art has replaced the Christian belief in God, because we can no longer accept theological language, but we do accept aesthetic language. I think this is true. And when this happens, a far greater burden is placed on art than it is meant to have. Not only does it speak (metaphorically) of non-Christian principles, but it speaks too much altogether. (pp. 97-98)

Cooper (1965) expressed the same concern from a different angle.

Man's progressive deprivation of the supernatural, the progressive starving of an innate appetite, led to a gradual depraving of that appetite, to cravings for strange foods and to attempts to satisfy by other means an instinct which finds itself denied natural satisfaction. In place of food and drink

for his spirit man has looked in the arts for spices, stimulants or narcotics. Taught to expect neither help nor sympathy from outside or above himself, he takes to worshipping his own image and investing his own emotions with an absolute value, rating them simply by their intensity and no longer referring them to absolute standards of good and evil. (Cooper, p. 5)

Pattison (1987) said it this way: "When the pantheist equates self and God, he demotes thought to a secondary role in the universe and elevates feeling as the fundamental way of knowing (p. 89).

Modern art has become a kind of mystic religion at least on three levels: (1) the new fragmentary or egalitarian system of music became "a rebellion against the structured order of the creative universe"; (2) the modern art reflected a spirit of pantheistic mysticism; and (3) the emotional experiences received through arts were accepted "as the fundamental way of knowing" without "referring them to any absolute standards."

Edgar (1986) commented: "As such it [art] becomes propaganda and must express 'revelatory' truths about God and other parts of reality. Man participates in divinity because he trusts in art" (p. 98).

Edgar (1986) used the following diagrams (Figure 1) to illustrate the point made above. The first diagram describes the biblical pattern which "is for human beings to worship God, and to have their ultimate commitment to him" (p. 98). In Edgar's opinion, this meant "that creating artforms is a secondary activity which nonetheless reflects our primary commitment" (p. 98). In the second diagram, "artistic creation becomes a substitute for the primary commitment to God. Art must save, and therefore it bears the heavy burden of replacing God" (p. 98).

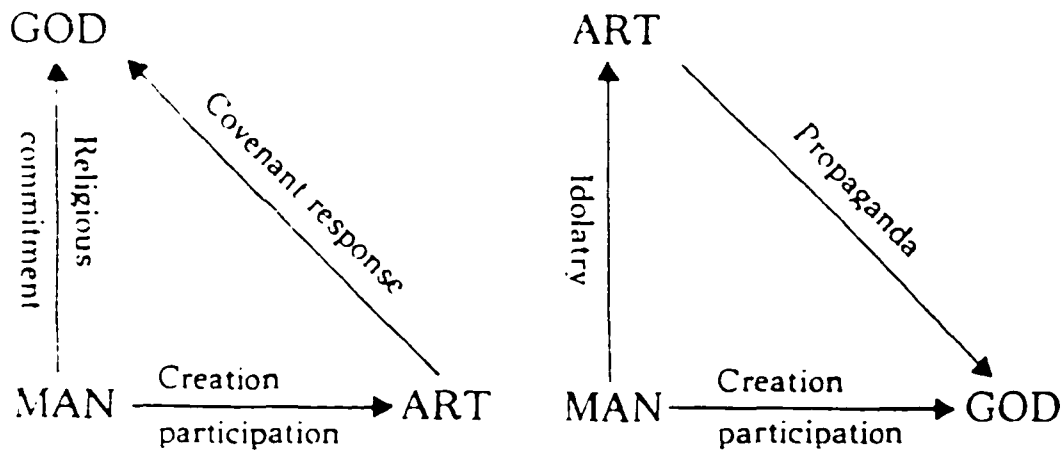


Figure 1. Biblical and non-biblical patterns of creating art (Edgar, 1986, p. 98).

Popular Music--Vehicle of Propaganda

The philosophical message proclaimed through the works of modern art music could not reach the masses of people because the audience interested in this kind of music was small. A new, more efficient propagandist vehicle was on the way. That was pop music--music of the masses. Schaeffer (1968) noted: "No greater illustration could be found of the way these [modern] concepts are carried to the masses than 'pop' music" (p. 42). Later (1976), he added: "Popular music, such as the elements of rock, brought to the young people of the entire world the concept of a fragmented world--and optimism only in the area of non-reason [emotional experience]" (p. 197).

Pattison (1987), in his work The Triumph of Vulgarly, was able to show how Romantic pantheism "lives on in the mass culture of the twentieth century" (p. xi). According to Pattison, the particular style of mass culture in which Romantic

pantheism was especially evident was rock music. "Rock is the music of triumphant vulgarity," (p. 9) "a return to barbarism" (p. 86). Rock is "completely non-intellectual, with a thumping rhythm and shouting voices, each line and each beat full of angry insult to all western values" (Rookmaaker, 1975, pp. 188-189). In Pattison's opinion (1987), the vulgarity or barbarism found in rock music was "abysmally indiscriminate," "viciously cheap," "selfish," "sensuous," and "frivolous" (Pattison, pp. 27-28). To millions of people, rock music has been a daily "food and drink." It is a type of religion which would be leading people of this century to a "better" world.

It must not be thought that only art music in its elite expression can be identified as idolatrous. If this were true relatively few people would be affected. The recent rock film **Purple Rain** conveyed the same view, but in the medium of popular music and rock stars. . . . Rock saves! . . . Playing rock leads you to a better world. . . . All kinds of devices like open windows, artificial fog, musicians placed on the stage like priests for a ritual, are used to produce the effect. These are the real ritual forces in music. They are far more powerful than just the use of acoustical devices. They are metaphors and allusions to evil in the medium of ordered sound, a medium which articulates meaning at a deep level. (Edgar, 1986, pp. 98-99)

Contemporary Music as a Means of Communication of the Christian Message

According to the preceding discussion, such 20th- century music styles as impressionism (Debussy), expressionism (Schönberg and Berg), neoclassicism (Stravinsky), twelve-tone music (Webern), chance music (Cage) from the area of art music, and rock music from the popular segment contained elements representing not only non-Christian, but even anti-Christian, concepts. They reflected and proclaimed their composers' humanistic world view. These "artists and thinkers," said Schaeffer (1982), "have been honest in dealing with the consequences of their world view" and have carried them to their logical conclusion" (p. 8). Then, "we

must recognize that modern art and thinking are shaped by the modern secular world view which claims that impersonal matter or energy formed by chance--not a personal God--is the final reality" (p. 9).

Gardner (1982) noted: "Society is frequently perceived as non-Christian or even anti-Christian and the world views projected by most artists include these negative elements. Caution is therefore necessary" (p. 193).

The negative elements--seen from the Christian perspective--found in the arts have had an impact on society. Rookmaaker (1978) stated that "art is not neutral" (p. 42). "We know things in the way the artists have formulated them for us" (p. 43). Schaeffer (1982) warned that "the arts can be the most destructive force . . . when they have a humanistic world view operating through them" (p. 6). Jones (1963), on the other hand, spoke about "the overwhelming degree to which contemporary man is being formed by an 'art' not really worthy of the name" (p. 231). Stolnitz (1960) understood that art can "undermine personal and social well-being," especially, "during times of political or military crisis" (p. 363).

There are countless ways in which it [art] might work to undermine personal and social well-being. It may corrupt character, particularly in the young, by re-enforcing the motives to illegal and antisocial behavior; it may call into question traditional ideals which are indispensable to social order. (p. 363)

Gaebelein (1985) was also concerned for the negative impact of certain art forms. "When we dismiss art as 'just art' we forget its power" (p. 102). As a solution, he emphasized the importance of standards.

It [art] may for some time incarnate itself in words, color, patterns, or sound. 'But,' as Dorothy Sayers [1893-1957] said, 'the day comes when it incarnates itself in actions, and this is its day of judgment.'

We simply have to have standards. . . . I'd as soon go to a medicine cabinet and gulp down at random anything in it than to pick up at a newsstand any book and read it. The mind and the spirit need a balanced diet just as the body does. Too much cultural fat leads to intellectual and cultural flabbiness;

too much heavy meat leads to intellectual and artistic indigestion; too many sweets lead to insipidness; and if we feed our minds and spirits on garbage--and there's plenty of it around these days--that's bound to lead to decay and putridity within us. (p. 102)

The use of contemporary music, music with the non- or anti-Christian background, as a means of communication of the Christian message has raised vivid and intense discussion within the church. Some writers (as the ones quoted on previous pages) have warned against the danger of using certain musical forms with secular associations in Christian communication. Killinger, on the other hand, in his book Leave It to the Spirit (1971) and in his journal article "Freedom to Use New Music" (1975), defended the use of all kinds of secular music in the church. Killinger (1971) understood that John Cage (see this study, p. 124), for example, through his music revealed "an undeniable feeling for grace in the world" (p. 175). Cage's music, according to Killinger (1975), embodied an openness towards nature and creation and was appropriate to the expression of the dynamism of faith (p. 41).

Freedom to use new music . . . is essential. We become neurotic, narcissistic, and ethnocentric in periods when we feed only upon conventional idioms, whether in music or philosophy or anything else. (1971, p. 173)

There ought to be no division made or inferred between church music and secular music. . . . But some music does obviously originate outside the church--indeed, **most** music--and we need to speak of the freedom to borrow it for the liturgy without being accused of sensationalism. (p. 176)

All music is arranged by human beings, says Igor Stravinsky [n.d., p. 24]; that is the most fundamental thing that can be said of it. And we shall not be free in the church to be human, to find the meaning of our mortal identities, until we are free to use **any** music in the sanctuary, even the music which appears to yield nothing to our constant search for 'religious' meaning and moral instruction. (p. 178)

Killinger was probably right when he wrote that secular songs, especially the popular ones, "represent our environment more accurately than we usually do in so-called sacred music" (p. 177). But still, this does not seem to solve the problem

of church music. If secular music represents accurately the 20th-century environment and thinking, it must reflect despair, alienation, loneliness, selfishness, rebellion, chaos, absurdity, nihilism, relativism, fragmentation, Eastern mysticism, shallowness of values, sensationalism, and sensuality which are so much a part of modern Western culture (see this study, pp. 121-130). To be honest, "one function of art is always to hold a mirror to life" (Hoon, 1971, p. 70); to tell the truth about the world outside. But this is not all. Art related to Christian communication should also give a true picture of the mission of the church and of its world view. Schaeffer (1976) described the basic ideas of Christianity as follows:

This strength [of the Christian world view] rested on God's being an infinite God and his speaking in the Old Testament, in the life and teaching of Jesus Christ, and in the gradually growing New Testament. He had spoken in ways people could understand. Thus the Christians not only had knowledge about the universe and mankind that people cannot find out by themselves, but they had absolute, universal values by which to live and by which to judge the society and the political state in which they lived. And they had grounds for the basic dignity and value of the individual as unique in being made in the image of God. (p. 22)

In the attempt to bring together with the Christian message a music style generally connected to anti-Christian ideas or practices, a problem is found that exists in other forms of art as well: the content cannot be separated from style. "If you remove the style you have nothing left," wrote Edgar (1986, p. 117). Schaeffer (1973) seemed to share the same opinion when he said that the "styles themselves are developed as symbol systems of vehicles for certain world views or messages (p. 52).

On the other hand, Schaeffer (1973) explained that "styles of art form change and there is nothing wrong with this" (p. 49). As Killinger before believed (see this study, p. 132), Gardner (1982) also emphasized that "new styles with new

patterns of meaning should be sought rather than avoided," for "religious experience and aesthetic experience were both seen to involve challenge and effort" (p. 182). When music tries "to escape from the complexities of life," then it "has contradicted the gospel," Gardner added (p. 188).

Later, Schaeffer (1973) went even further and stated that "there is no such thing as a godly style or an ungodly style" (p. 51). Yet, in order to avoid a misunderstanding, he continued with the same theme on the following pages:

We must not be misled or naive in thinking that various styles have no relation whatsoever to the content or the message of the work of art. (p. 52)

An art form or style that is no longer able to carry content cannot be used to give the Christian message. I am not saying that the style is in itself wrong but it has limitations. (p. 54)

We must be careful to keep them [the 20th century art forms] from distorting the world view which is distinctively ours as Christians. (p. 55)

Schaeffer himself, as well as Edgar, tried to find a solution to this dilemma. "While we must use twentieth-century styles," wrote Schaeffer (1973), "we must not use them in such a way as to be dominated by the world views out of which they have risen" (p. 54). Edgar (1986) suggested that instead of embracing "an entire complex of style elements", the modern composer could use "certain conventions or types in the melodic and rhythmic structure" or "bite-sized stylistic features" of modern styles (p. 117).

If we are grasping after styles which are appropriate for our music-making, reducing the question to smaller units, bite-sized stylistic features, might help us face composition with less of a sense of depression at the mountain in front of us. (p. 117)

The solution, it seems to me, is to be modern without being modernist. That is, a modern preoccupation for shapes, forms and numbers can be perfectly explored without falling into an all-encompassing system. (p. 123)

As in all other activities of life, in music-making a Christian artist also has the privilege of "looking to the Holy Spirit for help" (Schaeffer, 1973, p. 55).

And as a Christian adopts and adapts various contemporary techniques, he must wrestle with the whole question, looking to the Holy Spirit for help to know when to invent, when to adopt, when to adapt and when to not use a specific style at all. This is something each artist wrestles with for a life-time, not something he settles once and for all. (p. 55)

Rock Music and Christian Witnessing

In spite of its pantheistic background and its obvious rebellion against Christian values, rock music has been often used as a means of communicating the Christian message. Pattison (1987), however, saw these people as "dreamers" who "hoped to harness rock to propagate the values of transcendent ideologies" (p. 137).

Populist Catholics sponsor rock masses, trendy educators produce textbooks using rock lyrics as a vehicle for inculcating traditional values, various Protestant denominations commandeer the airwaves on Sunday mornings to broadcast uplifting advice larded with rock songs to make the message palatable to young ears. . . . But rock is useless to teach any transcendent value. The instigators of these projects merely promote the pagan rites they hope to coopt. Rock's electricity as much as its pantheist heritage gives the lie to whatever enlightened propaganda may be foisted on it. (p. 137)

Later in his study, Pattison (1987) went further. He not only criticized the use of rock music in the Christian communication, but also claimed that rock was "a threat to organized religion." It was not a threat in the crude sense "of demanding a choice between Baal and Jehovah" but knocking "the props out from under religion" (p. 186). The real threat of pantheistic rock was not discernible immediately; its influence would materialize only gradually. In the short run, they would be complementary until pantheism, according to Pattison, "shall have made the traditional denominations as precarious as the passing California cults" (p. 187).

Rock knocks the props out from under religion, first, by shifting the locus of faith from God to self, and secondly, by depriving sects and churches of their claim to exclusive revelation. By forcing churches to compete on the

basis of their ability to titillate the instincts of their worshippers, vulgar pantheism compels the champions of organized religions to abandon their pretension to superior truth and turns them into entrepreneurs of emotional stimulation. Once God becomes a commodity used for self-gratification, . . . his priests and shamans pander to the feeling, not the faith, of their customers. (pp. 186-187)

Is the use of rock music, or any of its elements then, totally out of place in connection with the Christian message? Again, a possible solution could be not to use the entire style complex as such, but to take certain stylistic features from it (see this study, p. 134). Still, the inconsistency between the means (music) and the end (text or message) may be obvious. Referring to the relationship between words and music in rock, Rookmaaker (1978) warned that "music is never just words. Its expression is total, even more in the melody, rhythm and harmony than in the words" (p. 49). Warbeke (1951) went further when he wrote that music may even "subordinate the meanings of the language to such a degree as to invite hypocrisy or self-stultification" (p. 409). Mendelssohn, on the other hand, stated, according to Clynes (1977), that music cannot be expressed in words--not because it is vague, but because it is **more precise** than words (p. 68). It is, however, difficult to write "music that is modern, yet free from certain connotations" (Edgar, 1986, p. 117). Schaeffer (1973) suggested that when rock music has been used "as a bridge to preach the Christian message" (p. 54) the artist should ask for honest feedback.

When you have finished playing [rock], you must ask whether the people who heard you play have understood what you have been doing. Have they heard your message clearly because you have used their modern idiom, or have they simply heard again what they have always heard when they have listened to rock because you used their form? (p. 54)

Summary

The second chapter was divided into three sections. The first one presented a comparison between three possible foundations of a philosophy of music ministry: aestheticism, pragmatism, and theology. Church music, when measured with aesthetic standards, has a tendency to become too legalistically bound to technical regulations. If the beauty is seen as an end itself, for its own sake, it may take the place that only belongs to God. Pragmatism, by contrast, denies all authority and supports the idea that in music ministry the end justifies the means. In his/her concern for communication, the pragmatist may use church music uncritically "as a message lubricator, sweetener or psychological conditioner", trying to supplant the work of the Holy Spirit.

Although both schools have certain positive insights, the only safe foundation for the program of music ministry is the Scripture. Its truth speaks to all situations. Its principles provide not only the basis for the philosophy of music ministry, but also the corrective for any artistic theory no matter how excellent it may seem.

The second section dealt with the history of music ministry from the time of the Hebrew temple music to the 20th-century crisis of Christian culture. Its main purpose was to outline the historical development of basic ideological and cultural trends of church music, in general, and especially within the SDA Church. It also made an effort to clarify the organizational progress of music ministry in the past.

Because of its close relationship to human life, music has been involved in the basic human dilemma of the conflict between good and evil. Man's creativity is a fallen one, and at the same time, part of his glorious heritage of creation. The

struggle between these two opposing viewpoints has influenced not only church music itself but also the working conditions of church musicians, and even the view of human creativity. When music has been used as a vehicle of carrying forward composers' and performers' thoughts, ideas, and world-views, the perspective of fallenness has often been overemphasized.

Based on the foregoing historical study, the antithetical views, attitudes, and approaches could be summarized as follows:

1. Antithesis of ideological views and values:

Jewish worldview	-	pagan worldview
Christian worldview	-	pagan worldview
		secular worldview
		freethinking
		materialism
Bible-based values	-	secular values
		humanistic values
intellectualism	-	anti-intellectualism
formalism	-	emotionalism
		sensationalism
		fanaticism
aestheticism	-	functionalism
		utilitarianism
		pragmatism
		populism

2. Antithetical attitudes to creativity:

human creativity		
heritage of creation	-	human creativity
		fallen one because of sin
humble		
"creature"-attitude	-	independent "creator"-attitude

3. Antithetical approaches to music ministry:

emphasis on		
mystery and holiness	-	emphasis on incarnational aspects
		pastoral approach
God-centric, principle-		
centric approach	-	human-centric approach
		popular success important

emphasis on permanence	-	transient values
responsibility for God-given talents, spiritual consecration - the best for God	-	music for display mediocrity enough

Compared to the earlier Christian movements, the SDA Church has struggled with the same kinds of problems as the others before. Secular influences have had an impact on the music ministry of the Church. In this sense, the second part of the 20th century was especially difficult. It is noteworthy, however, that the SDA Church has tried to avoid extreme phenomena in music as well as in other matters. The writings of Ellen White and the official music documents issued by the Church have surely had an influence in this direction.

Music ministry was well-organized during the Jewish economy. In the medieval church, the status of church musicians was high and they were able to dictate what was done in the musical part of the worship service. The congregation, however, was passive. The Lutheran reformation changed worship practice to more congregation-centric, making, for instance, hymn singing an essential part of the Divine service.

The SDA Church has paid little attention to the organizational matters of music ministry. The Church has been more interested in defending itself against the secular influences of the surrounding culture than building up a systematic and supportive church music program. Not even the seven proposals or recommendations the Church administration received from authoritative sources between 1966 and 1982 made any real difference. Music ministry has been recognized as a part of the Church Ministries Department, but no official position of a musical

director and no office of church music have yet been established in the General Conference.

The third section studied the development of the 20th century cultural dilemma from the Christian perspective, as the situation has been manifested in arts and more particularly in music. The purpose of this study was to shed light on the modern conditions outside the church because of their reflective impact on the work of church musicians.

Twentieth-century development has brought about a change-over in certain styles of music from tonality into a twelve-tone system, from regularity of meter into rhythmic inconsistency, and from symmetry of form into formal asymmetry; a change from resolution into non-resolution, from unity into fragmentation, from hierarchy to egalitarianism, from order to chance, from absolutism to relativism, and from hope to nihilism. Along with this change the music has become a kind of religion. Modern musicians have substituted artistic creation for their primary commitment to God. The cultural dilemma of the 20th century has been, after all, a spiritual crisis.

Because of the non- or anti-Christian background of much of the modern music--art as well as entertainment music--many Christians have found it difficult to use it within the church. Rock music has given special problems in this context. For a solution to this dilemma, specialists have suggested that modern styles should not be taken over as all-compassing systems. A better alternative would be to take only certain bite-sized conventions and stylistic features. The church should try to stay up-to-date in its music. It is, however, difficult to make music which is modern but, at the same time, free from unwanted connotations.

CHAPTER III

PHYSIOLOGICAL AND PSYCHOLOGICAL IMPACT OF MUSIC ON PEOPLE

This chapter will examine the physiological and psychological impact of music on people, both at the individual level and in a larger social and cultural context. In this connection, the memory systems and both embodied and designative meanings of music will be dealt with.

Research on Musical Experience

Chapter 2 was devoted to the questions of philosophical, historical, and social concerns in music ministry--social referring to the world outside the church. It was important to study the basic philosophical premises of music ministry and to find out, using historical research, how things have developed in the past, both in general and more particularly in the SDA music ministry. To become acquainted with the contemporary environment was also vital. Church musicians need to become acquainted concerning developments in the secular field of arts in order to be able to relate to these influences.

A program of music ministry must be based on experimental research as well. The following discussion will deal with music as a psycho-physiological experience. It will also try to clarify different meanings in music and how the

composers' thoughts, ideas, and messages are expressed through music and how they can be understood.

Psycho-physiological Responses to Music

The effect of music on people, according to Stefani (1981), should not be "a peripheral adjunct to a previously derived philosophy of music, but rather, the basis for the philosophy" (p. 9). When this approach is taken as a basis for the church music program, all music "can be and should be measured on the same scale" (Stefani, 1981, p. 9). In this sense, the psycho-physiological research is an objective method, more objective than the ones dealing with converse or opinion. It is important to bear this perspective in mind as a vital foundation for the program of music ministry in the SDA Church.

Music as a Therapeutic Agent

During its long history music has often been "associated with healing rituals and medical practice." The ancient Egyptians, for instance, used music for therapeutic purposes (Stefani, 1981, p. 30). In the Bible there is an example of young David being asked to play his lyre to King Saul, "and whenever the evil spirit from God was upon Saul, David took the lyre and played it with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him" (I Sam 16:23). This was evidence that the Israelites "used the sounds of the harp as curative treatment for moods of melancholy, sentimentality, and spiritual depression" (Rothmüller, 1967, p. 41).

Greeks and the doctrine of ethos

The Greeks especially recognized the influence of music. Because of its divine origin from Apollo and Dionysos, music could not only heal sickness, but also, as Grout (1973) expressed it, "purify the body and mind, and work miracles in the realm of nature" (p. 3). Grout also stated:

The doctrine of **ethos**, or the moral qualities and effects of music, seems to be rooted in the Pythagorean view of music as a microcosm, a system of sound and rhythm ruled by the same mathematical laws that operate in the whole of the visible and invisible creation. (p. 7)

The Greeks believed in a holistic view of the world. The same laws that governed the physical world ruled also in the mental area. Music as a microcosm was a part of this holistic entity. The composer had to keep his music "within the universally accepted rules governing the forms and styles of music" (Grout, 1973, p. 5). As long as the composer worked in harmony with these mathematical laws, he was building a society with high moral qualities. The breaking of those laws, even in music, was harmful because it attacked the very foundation of society, its moral backbone. Grout further stated:

The Greek doctrine of **ethos**, then, was founded on the conviction that music affects character and that different kinds of music affect it in different ways. In the distinction made among the many different kinds of music we can discern a general division into two classes: music whose effect was toward calmness and uplift, and music which tended to produce excitement and enthusiasm. The first class was associated with the worship of Apollo; its instrument was the lyre and its related poetic forms the ode and the epic. The second class was associated with the worship of Dionysos; its instrument was the aulos and its related poetic forms the dithyramb [song in a lofty but often inflated style with music and dancing] and the drama. (pp. 9-10)

In the fifth century B.C. instrumental music became more and more independent from the vocal and also more complex. At the same time drama, both tragic and comic, grew in popularity. The latter part of the 5th century was a turning

point in the practice of music. A clear trend of decline was found in the music culture. Apel (1969) wrote:

A musical revolution started from a school of dithyrambists and culminated, after the fall of Athens (404 B.C.), in Philoxenus and Timotheus of Milet (447-357 B.C.), who rejected all tradition and broke the old associations of poetic and musical forms. [Music] was left to professional virtuosos of high technical skill--judging from their enormous fees--but low intellectual standards. . . .

Instrumental improvisations, with sound-effects imitating nature, overshadowed the vocal part that had dominated Greek music; modulation, coloratura, and wobbly tuning so undermined the old tradition that by 320 B.C., according to Aristoxenus, few musicians knew or understood the classics. (p. 352)

The distinguished Greek philosophers, Plato (c. 428-348/347 B.C.) and Aristotle (384-322 B.C.), were both concerned about this development. They saw definite signs of decline in the culture. Music was becoming too professional, sensational, complex, and even orgiastic. Several times in his work, The Politics (1969), Aristotle expressed his concern,

Musical exercises . . . should be pursued only up to the point at which the pupil becomes capable of appreciating good melodies and rhythm, and not just the popular music such as appeals to slaves, children, and even some animals. . . .

We reject then as education a training in material performance which is professional and competitive. He that takes part in such performances does not do so in order to improve his own character, but to give pleasure to listeners, and vulgar pleasure at that. . . . Inevitably the consequences are degrading, since the end towards which it is directed--popular amusement--is a low one. (pp. 311-312)

This concern was a result of Plato's and Aristotle's belief in the doctrine of ethos. Music affected character and different kinds of music affected character in different ways. In his reasoning Plato went even so far that he set music in the order of importance prior to the public laws,

To speak then briefly, this the guardians of the state must oppose, that it may not, escaping their notice, hurt the constitution. . . . for to receive a new kind of music is to be guarded against as endangering the whole of the

constitution; for never are the measures of music altered without the greatest politic laws. (Plato, 1906, pp. 113-114)

Plato and Aristotle supported the system of public education in which the "guardians of the state" were able to watch over the music curriculum offered to the future citizens and governors of the city. In brief, their philosophy of music was condensed by Grout (1973) as follows: "If one listens to the wrong kind of music he will become the wrong kind of person; but, conversely, if he listens to the right kind of music he will tend to become the right kind of person" (p. 7). So strong was the Greek belief in the influence of music and so effective the impact of the work of Plato and Aristotle that music was included in the early constitutions of both Athens and Sparta (p. 9).

Plato and Aristotle were not, however, able to change the declining trend of the ancient culture. In the subsequent history "their views were confirmed by the breakup of Greek culture" (Stefani, 1981, p. 254).

Stefani (1981) made an interesting comparison between the situation during and after the time of Plato and Aristotle, and the situation of the western culture during this century. Referring to the decline of the Greek culture he stated that "it may be time to re-evaluate the effects of the same trend in Western art music on Western society" (p. 254). Stefani further stated:

It would be unfortunate, perhaps even disastrous, if the oft repeated adage 'One of the only things we learn from history is that we don't learn from history' should be proved true again in the development of music in Western civilization. (p. 254)

As was studied earlier in the previous chapter, several scholars of history and music recognized the declining trend of the western culture (see this study, pp. 39-40). In his research, Stefani (1981), who studied the development of the

expressive function of music, came to the same conclusion (p. 273). According to his study every element of music--volume, pitch, harmony and rhythm--have been developed to their extremes in order to achieve a maximum potency of emotional impact (abstract, p. 2). Perhaps the acceleration of the western life style, of which music is one integral part, has gone so far that "we are tampering with the chemistry and biological stability of the human race . . . wearing down the body's machinery bit by minute bit, until perceptible tissue damage results" (Toffler, 1970, p. 304).

One modification of this passionate trend, during the last three decades, has been found in the modern pop culture. The extreme characteristics of art music have been popularized and commercialized by the entertainment industry. The emotionally and physically powerful music and the extravagant life style of its heroes have influenced the character and value development of modern people. Walter Dinsdale (1975), a member of the Canadian Parliament, while recalling the teachings of Plato and Aristotle, suggested that "music is the best way to determine the pulse of the spiritual health of a nation. If we have sick music, maybe it's because we live in a sick society" (p. 9). If music can be seen as an indicator of the spiritual health of a nation, what about the church? If there is sick music in the church, is the church itself sick as well? Dinsdale (1975) also referred to the often quoted saying of Plato: "Let me write the songs of a nation and I care not who makes its laws," and then he continued:

That's hard adage for the lawmakers to swallow, because it says in effect that the musicians of the nation, the music-makers of the nation, have a stronger influence on moulding the life of their day and generation than do the politicians and the lawmakers. This is true from the historical perspective, as well as the contemporary perspective. (p. 9)

Therapeutic use of music in western society

The Greek doctrine of ethos and the use of music as a therapeutic agent among such nations as the Egyptians, Hebrews, and the Greeks had an influence on the way music was understood and used later in the western society. Stefani (1981) wrote:

Philip V of Spain [1700-1746] and George III of England [1760-1820] were treated with music for melancholia. In France in the nineteenth century, psychiatrists Pinel and de Pescay used music in their treatments. Among English medical personnel Dr. Willis in the seventeenth century, Pargeter in the eighteenth century, and Florence Nightingale in the nineteenth century used music medicinally. (p. 31)

During the 20th century, with the rapid development of scientific methods, the music therapy has become more scientifically oriented than before. Dolan (1973) defined modern music therapy as a "scientific, functional application of music by a therapist who is seeking specific changes in an individual's behavior" (p. 173). She also listed three basic processes in music therapy that "make it work" (p. 174):

1. The first process is inherent in the music itself. Music is structured. It is a real event that takes place in time, that stimulates the aural sense, and that demands a discriminative response from the individual.
2. The second process in music therapy is that of self-organization. Music provides a means of self-expression, allowing the individual to communicate his moods, his feelings for others, or his attitudes about his life on a nonverbal level.
3. The third process in music therapy concerns relating to others. Music provides for nonverbal communication, an important factor in social interaction. (p. 174)

Modern music therapy can be used in different kinds of programs for handicapped individuals. According to Dolan (1973) a music therapist can work "with the aged, deaf, mentally retarded, cerebral palsied, blind, emotionally

disturbed, culturally deprived, speech handicapped, physically handicapped, gifted, or learning disabled" (p. 175).

One of the important scientific findings relating to music therapy was done by Altschuler (1948). He studied the role of thalamus in the musical perception. Altschuler found that the different brain centers--hypothalamus, thalamus, cerebellum, and the master brain--take part not only in metamorphosing music but also in giving it an emotional and mental content. The hypothalamus regulates such processes as metabolism, sleep, rhythm, etc. It is connected by nerve pathways with the thalamus, and through the thalamus, with the rest of the brain centers. The thalamus is a subcortical brain center lying below the master brain, "it is the main relay station of emotions, sensations, and feelings. . . . The thalamus is connected with the master brain by nerve pathways, and the stimulus of the thalamus almost simultaneously arouses the master brain" (pp. 270-271). Such being the case, music influences the body via thalamus and hypothalamus,

Music, which does not depend upon the master brain to gain its entry into the organism, can still arouse by way of the thalamus--the relay station of all emotions, sensations and feelings. Once a stimulus has been able to reach the thalamus, the master brain is automatically invaded, and if the stimulus is continued for some time, a close contact between the master brain and world of reality can be thus established. (p. 271)

According to Altschuler's theory (1948), nervous and mental patients who may be confused, depressed or hallucinatory and who cannot be reached through verbal communication can be reached through music (p. 271). But the finding of Altschuler has at least one more application. Hamel (1973) found that because music entered the body through the thalamus before the master brain was invaded it was impossible "to keep it [music] from registering in our bodies" as long as "we are within hearing distance of music" (pp. 25-26). "Listening to music, consciously

or unconsciously, is an emotional experience. As we listen, glandular secretions modify our emotions and feelings, and produce what psychologists have termed an **affective response**" (p. 26).

As was mentioned above, music is able to communicate at the nonverbal level, or as Hudson (1973) stated it, "at the more primitive, physiologic level of rhythm" (p. 139). Gaston (1968) saw rhythm "as the most influential factor of music" (p. 17). Therefore the element of rhythm has an important role in music therapy. Hudson (1973) called rhythm "the language of physiology" (p. 137) because the body functions are based on various rhythms:

The body functions are characterized by various rhythms: heart beat, brain waves, peristaltic rhythms, diurnal rhythms, and so forth. The entire nervous system communicates at a preconscious level by means of a system of neural impulses interpreted according to their rhythm. Each neuron has a specific charge velocity, charge amplitude, and refraction time which give the neuron an average and maximum frequency or rhythm of discharge which is constant for that neuron. (pp. 137-138)

Because of rhythm, music can communicate at the primitive level. When melody and harmony are added to rhythm, music becomes more complex, and in this way it is able to aid even "the psyche in becoming more complex" (Hudson, 1973, p. 139). As examples, Hudson mentioned a schizophrenic adult and an autistic child. The trend toward complexity in music necessitates, in the case of the schizophrenic, "a reintegration of the ego if the music is to be followed." "With the autistic child," Hudson stated, "the music in its alien complex form may aid in the development of ego boundaries (self/not-self)" (p. 139).

Behavioral kinesiology and music. Behavioral kinesiology (BK) is a branch of science founded by John Diamond which has attempted to integrate the study of psychiatry, psychosomatic medicine, kinesiology, preventive medicine, and the

humanities. BK "focuses on the factors in the patient's surroundings and life-style that are raising and lowering body energy" (Diamond, 1983a, p. 33).

One of the basic premises of Diamond (1983a) was "that all illness starts as a problem on the **energy level**" (p. 27) and,

It appears that a generalized reduction of body energy leads to energy imbalances in particular parts of the body. If we become aware of these energy imbalances when they first occur, we have a long grace period in which to correct them. We will then be practicing primary prevention. (p. 27)

Music was seen by Diamond (1983b) as a therapeutic healing agent which is able "to raise the life energy of the listener" (p. 7). Music "activates the life energy and the thymus gland, balances the hemispheres of the brain and reduces one's vulnerability to stress" (p. 30). Music does not affect only the listeners in a positive way but also the music-makers themselves. Diamond (1983a) listed 112 orchestral conductors and their ages. He found that at the same time as "the average age of death of the American male is 68.9 years, yet at 70, some 80 percent of conductors are still alive and working" (p. 153). Interpreting Clynes' "inner pulse"-theory (see this study, page 159), Diamond (1983a) stated that the "inner pulse--so necessary to a conductor--seems to be a key factor" in the great lifespan of orchestral conductors. "Our bodies have a pulse, and so does music. In a healthy state, we are in touch with our 'inner pulse'" (p. 156). As his reference Diamond used the following statement by Clynes (1977):

The inner pulse represents a certain 'point of view': an empathic identification with the composer. Like a conductor's beat, a rhythmic alternation modified in various dynamic ways, the phenomenon of the inner pulse . . . is in effect an internally conducted beat. (p. 78)

There is an influence of certain forms of rock and modern art music on energy level. Diamond (1983a) used "hundreds of subjects" in his studies dealing

with the effect of rock music on energy levels. He "found that listening to rock music frequently" caused remarkable weakening in the body energy (pp. 159-160). "Some groups and singers that tend to weaken our muscles are the Doors, the Band, Janis Joplin, Queen, America, Alice Cooper, Bachman-Turner Overdrive, and Led Zeppelin" (p. 160).

This effect was not found in all rock music, however. Nor did "a particular group necessarily have the effect consistently" (Diamond, 1983a, p. 160). Diamond separated rock and roll music from rock music. Rock and roll, which preceded rock, was played by groups such as the Beatles. It did not have this weakening effect. The same was true of country, western, and jazz music (p. 160). The debilitating effect, as far as Diamond's investigations could discern, "first emerged in the early sixties" (p. 163) and Fuller (1981) stated:

What was notable was that this kind of rock--compared to the forerunner rock and roll--was that which was almost exclusively associated with the violence and destruction at rock concerts, the killing at Altamont, and the drug deaths associated with the superstars. (p. 132)

A common characteristic of the rock music having the negative effect was its anapestic beat (da-da-DA). This beat was "apparently counter to the body's normal physiological rhythm" (Diamond, 1983a, p. 162) when compared to a more flowing dactylic beat (DA-da-da) found in waltzes. Diamond came to the conclusion that the anapestic beat would be one of the explanations for the weakening effect of rock music (p. 162). Keane's statement (1982) supported this view. In his opinion, the human body is programmed to certain patterns of rhythm right from the womb:

The first sounds a human being hears are the internal rhythms of the womb. Chief among these are the regular rhythms of the mother's heartbeat and breathing. I think that the programming to rhythm--the expectation that regular patterns will continue--takes place in the womb and is continually reinforced after birth by the infant's own breath. (p. 324)

In addition to the weakening effect caused by a certain type of rock music, another phenomenon also occurred. Diamond (1983a) called this "switching," which meant that the "symmetry between the two cerebral hemispheres" was lost. It brought along "subtle perceptual difficulties and a host of other early manifestations of stress" (p. 164). (Functions of the different cerebral hemispheres will be examined later in this chapter, see this study, p. 153). Diamond wrote:

The entire body is thrown into a state of alarm. The perceptual changes that occur may well manifest themselves in children as decreased performance in school, hyperactivity, and restlessness; in adults, as decreased work output, increased errors, general inefficiency, reduced decision-making capacity on the job, and a nagging feeling that things just aren't right--in short, the loss of energy for no apparent reason. This has been observed clinically hundreds of times. In my practice I have found that the academic records of many schoolchildren improve considerably after they stop listening to rock music while studying. (p. 164)

In his studies, Diamond (1983a) found also two instances in classical music that produced weakening at the energy level. One of them was "the conclusion of Stravinsky's Rite of Spring and the other . . . the conclusion of Ravel's La Valse." In both of these works "the composer was attempting to convey chaos and has done it quite successfully." Only one more passage of music caused the indicator muscle to go weak--a short segment of Haitian voodoo drumming (p. 163).

Two Frankfurt psychiatrists, Führmeister and Wiesenhütter, also studied the effect of "harsh atonal sounds" of modern art music on the human body. Their subjects were 208 professional orchestra members who played modern music often or exclusively. They belonged to three different orchestras. One of these groups "reported that the entire orchestra often fell ill," but as they "played older classical works they felt better" (Song Is Ended, 1974, p. 2). Another group "reported that

82% were nervous, 81% irritable, 62% quarrelsome, 39% suffered from lack of sleep, while 22% suffered from headaches, earache and depression" (pp. 2, 61).

Functions of the two cerebral hemispheres. Diamond's idea of the effect of rock music on the operation of the brain was based on the theory that the two cerebral hemispheres have their own functions. Among other scholars, Hodges (1980b) confirmed this view. According to him "the left hemisphere carries on activities that are primarily verbal, sequential, and logical" whereas "the right hemisphere functions in a more non-verbal, holistic manner" (p. 201). As far as music is concerned, the right hemisphere appears to be dominant. An example, for instance, would be the perception of musical chords and melodies. It is also actively involved in singing (Hodges, 1980a, p. 56). Although different hemispheres have their own functions they still work "integratively as a whole and not as two separate and independent processors" (Hodges, 1980b, p. 201). The adjectives in the following list as shown in Table 3 are used to illustrate the differences between cerebral hemispheres. They have to be seen "descriptive in degrees not in absolutes" (p. 202).

Music and the Autonomic Functions of the Body

The sense of hearing has a great effect upon the autonomic nervous system of the body, even greater than any of the other senses (Leno, 1976a, p. 167). When scholars have studied the physiological effects of music coming into a human organism through hearing they have agreed "that perceptual and emotional musical experiences lead to changes in blood pressure, pulse rate,

TABLE 3

ADJECTIVES DESCRIBING DIFFERENCES
IN CEREBRAL HEMISPHERES

<u>Left Hemisphere</u>	<u>Right Hemisphere</u>	
verbal	nonverbal	configurational
linguistic	holistic	relational
sequential	visual-spatial	simultaneous
analytic	imagistic	
logical	synthetic	
computer-like	intuitive	
propositional	metaphoric	
linear	appositional	
mathematical	nonlinear	

respiration, the psycho-galvanic reflex and other autonomic functions" (G. Harrer & H. Harrer, 1980, p. 202). Lundin (1967) found that "the tendency is more to increase the rate of these activities than to decrease it." This tendency is even greater if music is "strongly vigorous and rhythmic" (p. 156).

There are also personal factors, in addition to the quality of music, that have an influence on the reactions of the human organism to music. G. Harrer and H. Harrer (1980) listed such elements as lability or stability of the autonomic regulatory processes, age, sex, mode of life, physical fitness, general state of health, fatigue, emotional reactivity, attitude toward certain music, etc. (p. 202). Differences in reactivity were also found between the performer and listener. "Active performance of music gives rise to stronger autonomic responses" compared to the reactions of listeners (pp. 204, 206).

Stimulative or Sedative Music

Stimulative music "arouses listeners" and has "a strong energizing component" (Radocy & Boyle, 1979, p. 240). "While rhythm, and particularly tempo, appears to be the predominant energizing factor, dynamic level also appears to serve as a stimulator" (p. 240). "Louder music," according to Radocy and Boyle (1979) "seems to stimulate greater response activity than softer music" (pp. 240-241). Gaston (1951) reported that instrumental music was more physically stimulative than voice and choral types of music (p. 43).

Hanson, in 1944, wrote about the effects of rhythm on human organism and referred also to the "fertile field in contemporary popular music" where "the development of rhythmic irregularity" is obvious (p. 367). He indicated four things which tended to increase tension. First, he felt that the further the tempo was "accelerated from the pulse rate", the greater the "emotional tension" became. Second, "as long as the subdivisions of the metric units" were "regular and the accents conformed to the basic pattern", the result might be stimulating but not alarming. Third, rhythmic tension would be increased "by the extent to which the dynamic accent is misplaced in terms of the metric accent." Fourth, "the emotional effect of 'off-balance' accents" would also be greatly increased by more "dynamic power" (p. 365).

Sedative music, on the other hand, as stated by Radocy and Boyle (1979) "soothes, calms, or tranquilizes behavior." It "appears to rely on sounds which are nonpercussive and legato" (p. 241). Its melodic lines are sustained and they generally have minimum rhythmic activity. The underlying beat is usually monotonous and regular but subdued, and the dynamic level quite soft. Compared

to stimulative music, the tempo of sedative music is generally much slower and the frequency range fairly limited (p. 241).

Sentics, the Biological Basis for
Sharing Emotions--Through Music

The science of sentics, constructed by Manfred Clynes, explores the genetically programmed expression of emotions. Clynes' research (1977) "led to a new theory of emotion communication" (p. xxiii). He found that "precise, genetically programmed brain processes . . . determine the way we perceive and express emotions." The study of sentics has opened "significant insights into both the way people communicate and the way music and the arts communicate" (p. xxiii).

Communication of emotions has been considered difficult to treat scientifically, in part because it has been impossible to measure the emotions a person experiences. Clynes (1974) discovered, however, that "under standardized conditions it was possible to measure the expression of fantasized emotions, because people expressed them in very similar and predictable ways" (p. 51). The dynamic quality of that kind of expression "could be isolated in the emotional expressions of an arm, a leg or a tone of voice." Clynes concluded that this dynamic quality could also be measured precisely, "by the pressure of a single finger" (p. 51). "My subjects expressed their feelings with only one finger, which they placed on a transducer designed to record transient pressure in two dimensions--up and down, and away from and toward the subject" (p. 51).

When Clynes (1974) later averaged one person's repeated expressions of grief, for example, on a computer, "the curve of the expression looked like that of other people expressing grief" (p. 51). The same he found to be "true of anger, sex,

joy, love, hate, and reverence. Each fantasized emotion, when expressed with a single finger, produced a typical and predictable pattern." Clynes performed similar experiments also in Mexico, Bali and Japan and found, remarkably, "that people of diverse languages and cultures expressed themselves in similar ways." His studies brought him to the conclusion that "these typical expressions reflect part of our genetic inheritance" (p. 51).

Regardless of the motor output chosen--arm, leg, or single finger--to express the sentic state of grief, anger, sex, etc., "its dynamic expression is governed by a brain program or algorithm specific for that state" (Clynes, 1977, p. 18). Clynes called these brain programs "essentic forms." They are "natural biologic forms in time and space" (Clynes, 1974, p. 51). Because of their ingenious biologic design, the essentic forms produced by tone of voice, facial expression, musical phrase, etc., can also be recognized by other people. This means that the emotions are communicable as qualities of experience between individuals (Clynes, 1977, pp. 18-19). He added:

The production and recognition of essentic forms are governed by inherent data processing programs of the central nervous system, biologically coordinated so that a precisely produced form is correspondingly recognized. The recognized form in turn generates a sentic state in the perceiver. (p. 18)

According to Clynes (1974) the use of essentic forms is a skill that can be learned. Children can learn to recognize and produce these forms already at an early age. Clynes thought that the training in this skill is one of the very basic needs of education (p. 54). The skill is important just as "a means of emotional contagion in daily life," (Clynes & Nettheim, 1983, p. 51) which may be used in different ways--positive or negative:

It is difficult to remain unaffected in the presence of a true, authentic expression of grief, or of joy, as it indeed also can be in the presence of very sad or joyful music. Such gripping dynamic emotional 'words', or essentic forms, are a means of emotional contagion in daily life, which may be used with a sense of putative power of demagogues and commercial advertisers, or as mutual emotional communication between persons; or in an auto-communicative way as in music and art where the communicative power creates its own rewards. (p. 51)

Essentic forms in the communication of music

Composers use, consciously or unconsciously, a wide range of essentic forms in their musical works. They can make sound-structures out of these forms. The essentic forms are portrayed by composers "with such variables as pitch, intensity, tone color, duration, consonance, dissonance, rhythm, motif, silence, and harmonic progression" (Clynes, 1974, p. 52). The beat is of special importance because "the organization of sounds according to motif is intimately related to the timing and shape of essentic forms" (p. 52).

Clynes (1974) compared essentic forms to a key "that fits certain locks in the nervous system." If that key is not recognized, "music cannot be understood" (p. 53). This is true as well "in simple music as . . . in the most complicated symphony" (p. 54). "Essentic form is basic to communication through **any** music, whether Indian, Japanese, Western, popular or classical" (p. 55).

Music is "a form of communication that transmits emotion, and speaks about emotion, in precise ways" (Clynes, 1974, p. 51). Measurements have demonstrated that "essentic forms are extremely precise" (p. 52). Just this precision makes it possible to predict which emotions a piece of music will involve. Clynes also stated:

A good composer who wants his music to communicate joy can do exactly that. A performer who understands the composer's intention can transmit this joy, while a listener in turn can understand the performance and feel joy again, joy the composer created perhaps hundreds of years before. (p. 51)

The precision of essentic forms also have another bearing. The closer an essentic form in music "resembles the pure form" for that emotion in the brain, "the more recognizable and powerful it becomes" (Clynes, 1974, p. 52). "Each phrase, motif, or even single note . . . must be as faithful as possible . . . to the inwardly heard essentic form." Only then is the musical communication "completely authentic" (p. 52).

Actually, we rarely hear performances in which the audible tones correspond to our mental hearing. In great performances this contrast disappears, and the tones we anticipate actually take place, confirming our anticipation. The wholeness of this experience can lead to a kind of ecstasy. It is even possible that the sounds we hear may exceed or 'transcend' our expectations. Such performances are indeed mind-expanding. They enlarge our capacities and our sense of discrimination and of values. (p. 53)

In this connection, Clynes (1974) emphasized that in music education the technical training should "refer to the ability to reproduce the precision of essentic form, and not merely to reproduce the letter of the written music." "The most gifted musicians are those who are able to achieve the greatest purity of essentic form," Clynes stated (p. 53).

Inner pulse. During the classical period of the 18th century, "beginning about the time of Mozart [1756-1791], there appeared in the great music of Europe an element of the musical beat which carried (and still carries) an intimate sentic charge" (Clynes, 1974, p. 54). Clynes (1974) called this special phenomenon "the inner pulse" (p. 54). This pulse made any phrase of the music by Mozart sound 'Mozartian'. The same was true with other composers such as Beethoven,

Schumann, Schubert, Wagner, Mahler, Tchaikovsky, Prokofiev, Debussy and Ravel

as well, "each had his own inner pulse" (p. 55):

There appears to exist a pulse form characteristic of a particular composer and this pulse form is a kind of dynamic signature of his works. We could even suggest that the good composer of that period succeeded in stamping their works with this dynamic key to their own personal point of view--a means for intimate portrayal of a unique person. (Clynes & Walker, 1983, p. 208)

The inner pulse was measured by Clynes (1977) with the same kind of system as the essentic form. The subject sat in the chair and pressed the middle finger of his right hand (if he was right-handed) on the pressure transducer. He expressed the experience of the inner pulse as he thought "the specific piece of music, without producing any sound" (p. 91). Clynes (1974) asked his subjects, who were all professional musicians, "to think certain musical works, in real time, as if they were singing or performing them," and at the same time "conducting" them with the pressure of one finger (pp. 54-55). Later he recorded the pulse shapes and averaged them with the computer. The inner pulse of a certain composer seemed to hold its definite shape regardless of the subject who did "the thinking." It also made little difference what piece of music of a composer the subject was imagining and expressing. The inner pulse seemed to stay the same throughout the whole musical production of the composer (p. 55).

In their inner pulse the composers "discovered their own individual identity" (Clynes & Walker, 1983, p. 208). Recognizing this identity, a good performer is able to "empathize sentically" with the composer. He can recreate the composer's point of view and "make the composer live" (Clynes, 1974, p. 54).

The best musicians, I believe, empathize sentically with a composer. The music, through its inner pulse, communicates an essential aspect of the composer's identity to the living musician. A musician who is sensitive to the

inner pulse has perceived the personal signature of the composer. It is a sentic matrix representing the composer's point of view. (p. 55)

Although each composer's inner pulse seemed to stay fairly stable throughout his life time, there has been definite basic changes in pulse shape during the history of music. Clynes (1977) saw in this phenomenon "an indication of the change in the sentic matrix." It has brought along "the inclusion of sexual longing, of disdain, of anger, of despair or hope, of enthusiasm, etc. as important elements of the pulse point of view at various times and with various composers" (p. 94).

In the music of Joseph Haydn (1732-1809), just to give a few examples, the inner pulse reflected, according to Clynes (1977), "the sense of awe, wonder, and 'natural piety'" (p. 100). "The relative symmetry of the pulse" in the music of Ludwig van Beethoven (1770-1827) precluded "introduction of late sexual elements of longing" that was "associated with romantic composers [late Romanticism]". Beethoven's music instead gave "rise to an impression of 'ethical constraint'" (p. 93). The "characteristic upward deflection" of Franz Schubert's (1797-1828) inner pulse "related to elements of hope and longing" (p. 95) and Robert Schumann's (1810-1856) to "a character of special intimacy, a gentle touch to the inner core of a person" (p. 97). Pyotr Tchaikovsky (1840-1893) and Richard Wagner (1813-1883), as representatives of the later Romanticism, reflected in their longing and passionate themes a pulse shape associated with the romantic sexual rise (pp. 95, 97).

Motor pulse. As in the experiments for measuring the expressive forms of inner pulse, the motor pulse forms were also measured using the sentographic method. This time either the music or only the sound pulse extracted from the

music was heard. The subjects pressed "rhythmically with the pressure of a finger on a pressure transducer" so that the rhythmic impulse was expressed "as a pressure impulse produced by the arm." A computer was again used in order to analyze the results (Clynes & Walker, 1983, pp. 173, 204).

The character of movement (rhythm) can be related to the qualities of experience (joy, anger, etc.) as was the case in connection with essentic forms. Clynes and Walker (1983) indicated that there was a relationship between "how musical rhythms induce and modulate patterns of movement" and "how musical rhythms affect our feeling states and energies" (p. 172). They also noted:

The power of musical rhythm to generate moods, shades of feeling, attitudes, and various types of mental and physical energies--in short, the psychic function of rhythm--is seen to relate to the way in which sound patterns are transduced by the nervous system to modulate the neural driving patterns that, in imagination, or actually as in dance, control the form of movement. (p. 172)

Clynes and Walker (1983) found several types of music that had "in common . . . joyous energy, in varying degrees either mixed or unmixed with other qualities. . . . The simple pulse form with slight modification" of Indian music was "akin to the expressive shape of joy" (p. 207). In a different way, the Viennese waltz also expressed joy. Other examples expressing joy and mentioned by Clynes and Walker were Venezuelan dance music, American square dance, and the music of the Scottish bagpipes:

The joyous energy can be ecstatic as in the Indian music. Or, it can contain excitement and some tension making it more exuberant and aggressive, with slight sexual overtones, as in the Venezuelan example of South American music, or, the joyous element can become subordinated to an aggressive [*sic*] impulse, as in the American square dance, or, it can contain elements of vigorous self-assertion, as in the Scottish bagpipes. (p. 207)

"A completely different kind of energy production" (Clynes & Walker, 1983, p. 207) was found in Hungarian music, acid rock, blues and in Spanish Flamenco. The aggressive energy of Hungarian dances was "coupled with enthusiasm (or 'fighting stance')" (p. 207). Acid rock showed "a strongly marked sexual quality" (p. 206). It had energy "without enthusiasm" (p. 207). The blues pulse was "tinged with sadness" (p. 206) whereas the Spanish Flamenco illustrated "a sexual aspect of aggressive energy" (p. 207).

Music Used by Business Enterprises

Music used by business enterprises is of interest to this study because of their deliberate attempt to use the effect of music to bring about specific behavioral responses in people. The value of music in this setting is measured by its potential "effect on the mind--the moods, thought processes, and the decisions of the individual" (Stefani, 1981, p. 78).

Studies have shown that "the use of music does increase production, at least for certain types of factory work" (Lundin, 1967, p. 301). One of the reasons is that music helps make the work less monotonous. "Simple mechanized work is most aided by music. . . . As the complexity of the task increases and requires more intellectual activity", the positive effect of music becomes "less perceptible" (pp. 301-302). It is, however, possible to use music effectively in offices as well, provided "it does not distract the workers' attention where a high degree of concentration" is required (p. 303).

In order to be most effective, the music programs used in business enterprises "must be arranged on a basis of proportional representation of musical

tastes" (Lundin, 1967, p. 302). The type of music selected "ought to conform to the likes of the majority of the group listening" (p. 302).

Music produced by Muzak

Muzak is a business corporation specializing in producing music for factories, supermarkets, offices, etc. The purpose of this music is to increase productivity, reduce absenteeism, errors and fatigue, and enhance both employee and customer satisfaction. Muzak is advised by a board of scholars and scientists from a cross-section of professional disciplines, including industrial engineering, audiology, medicine, psychology and other behavioral sciences (Muzak: Proof Our Music Works, 1984).

Muzak has its own scientific research program. Regularly it carries out on-site research projects in order to procure statistical information on the effectiveness of its product. The following examples will give a picture of how the Muzak music works in practice.

1. Toro Manufacturing assembles lawn mowers and snow blowers in its Tomah, Wisconsin plant. In keeping with its expansion, Toro decided to install a Muzak system to provide music and paging at the beginning of 1980. The plant's three-terminal data-processing section was selected to be the test site. The study evaluated the section's productivity during two comparable three-month periods, the first period without music and the other after the Muzak system had been installed. The results showed that with Muzak the number of transactions increased 25.7%, and the number of errors decreased 37.4% (Music Research Note No. 52, 1980).

2. A major cosmetics manufacturer added Muzak to the order-filling area in its large distribution center in an attempt to reduce an intolerable level of errors.

It was found that with Muzak errors decreased by 16.4% and absenteeism by 28.9%, while productivity increased by 9.3% (Wokoun, n.d.).

3. A controlled study of the effects of Muzak music on productivity was conducted at Precision Small Parts, Inc. in Charlottesville, Virginia. One operation, that of precision-deburring very small parts, was monitored both during a six-week period before and a similar period after the installation of Muzak music. Comparison of productivity levels indicated almost seventeen percent (16.8%) improvement with Muzak music. In addition, the employees were very favorably disposed toward the music and toward the management of the company for having installed the music (Keenan, 1984).

4. Two supermarket stores located in the Pacific Palisades and Century City areas of Los Angeles were selected in order to measure the effects of music on shopping behavior. Muzak music was tested against contemporary up-beat music and against FM radio, both of which are commonly used for background music. Statistical research controls were established. The findings of the study were as follows:

Cell A

1. Muzak music results in customers walking at a slower pace: 10% slower than the contemporary music, and 5% slower than the control group [without music].
2. Muzak music results in customers purchasing 12% more on average than those exposed to contemporary music and 5% more than the control group.

Cell B

1. Muzak music results in customers walking at a much slower pace: 28% slower than radio and 30% slower than the control group.
2. Customers in the group exposed to Muzak music purchased 6% more, on the average, than those exposed to FM radio, and 8% more than those hearing no music at all. (Warr & Patrick, 1984)

While the Muzak music seemed to have a positive impact on the customers, the contemporary up-beat music affected both the customer behavior and the sales volume negatively. FM radio music, on the other hand, seemed to have little effect on them. If there was any, it was on the positive side.

5. Wokoun (1979) conducted a study to see how Muzak affected on-the-job fatigue of workers in a large Japanese automobile factory:

To quantify fatigue objectively, the study used a new fatigue scale developed by the Japanese Industrial Hygiene Association. The results showed that Muzak reduced the percentage of workers experiencing 29 of the 30 fatigue conditions on the scale. Eleven of the conditions dropped to less than half their usual rates. Muzak was especially effective in reducing psychological fatigue. While fatigue increased in the afternoon without Muzak, Muzak actually reduced afternoon fatigue slightly below morning levels. Overall, Muzak reduced fatigue symptoms by 32.4%. (p. 14)

Music in Ritual Ceremonies

Another area relating to the effect of music which has aroused discussion is the unusual behavior observed in ritual ceremonies of non-western cultures. "This behavior is often described," according to Neher (1962), "as a trance state in which the individual experiences unusual perceptions or hallucinations," and in extreme cases even "twitching of the body and a generalized convulsion" (p. 151). Music is often, if not always, part of these ceremonies. There is, however, a question that has often remained a mystery: What is the role of music in the process that makes people behave the way they do? Is it the effect of music that leads people to trance states? These questions have also been of special interest in the western countries since the early 60's, from the time the rock culture had its rise. Certain similarity of behavior, when compared to non-western ceremonies, has been found in rock concerts.

It is known "that a bright rhythmic flashing light, with a frequency near the normal basic rhythm (alpha rhythm) of the brain, has two electrical effects" on the brain wave (Neher, 1962, p. 153):

1. The brain wave is built up in amplitude.
2. If the frequency of the light is shifted somewhat, the brain rhythm changes to the new frequency of the light. (p. 153)

The individual differences in the frequency range of alpha rhythms were "from around eight to thirteen cycles per second" (Neher, 1962, p. 154). Therefore this is "the most effective range for obtaining responses to light" (p. 154). For sound stimulation "slightly lower frequencies may be most effective" because of "the presence of low frequencies (theta rhythms) in the auditory region of the cortex" (p. 154). As expected, the drum rhythms were found to be predominantly "in the range of slightly below 8 to 13 cycles per second in ceremonies that precipitate" (p. 154) unusual type of behavior. In the studies conducted in different countries of Africa and also in Haiti the researchers reported such frequencies as seven to nine cycles per second in these ceremonies (p. 154). This also explains, according to Stefani (1981), "why the really low-pitched tone of some pipe organs and electrically amplified bass tones can interfere with the pulsation of the cerebrospinal fluid" (p. 64). These low-frequency tones affect "the autonomic nervous system by slowing it down and this in turn affects the pituitary gland" (p. 48).

The activation of the brain with rhythmic light is called photic driving or rhythmic light stimulation. It has found application in the diagnosis of epilepsy and tumors, in the treatment of depression and in learning research (Neher, 1962, p. 153). Another kind of activation of the brain, when only auditory stimuli are aroused, is called auditory driving or rhythmic sound stimulation (Stefani, 1981,

p. 63). V. J. Walter and W. G. Walter (1949) summarized the effects of auditory driving on human behavior, in order of seriousness:

1. Visual sensations with characters not present in the stimulus:
 - (a) Colour;
 - (b) Pattern;
 - (c) Movement.
2. Simple sensations in other than the visual mode:
 - (a) Kineasthetic [sic] (swaying, spinning, jumping, vertigo);
 - (b) Cutaneous (tingling, prickling);
 - (c) Auditory (rare);
 - (d) Gustatory and olfactory (doubtful);
 - (e) Visceral (probably connected with a).
3. General emotional and abstract experience:
 - (a) Fatigue;
 - (b) Confusion;
 - (c) Fear;
 - (d) Disgust;
 - (e) Anger;
 - (f) Pleasure;
 - (g) Disturbance of time sense.
4. Organized hallucinations of various types.
5. Clinical psychopathic states and epileptic seizures. (p. 63)

Similar behavioral effects, as with rhythmic driving, were found in ritual ceremonies mentioned earlier (see this study, p. 166). According to Stefani (1981), there is also a certain "reciprocity to the effects of some contemporary rock music," (p. 64). Having compared the susceptibility of the South African Negroes and the whites to the rhythmic light stimulation, Mundy-Castle, McKiever, and Prinslov (1953) did not find any real differences between the races (pp. 533-543). The effect of rhythmic driving on the human body seemed to cross the cultural boundaries.

Neher's interest (1962) was especially in drum ceremonies. The hypothesis he tested was that the unusual behavior observed in drum ceremonies was "the result primarily of the effects of rhythmic drumming on the central nervous system" (p. 152). He compared the effects of drumming (indefinite pitch) to the

rhythmic sounds produced by "clicks and single tones" (definite pitch). He found there two characteristic differences:

1. A single beat of a drum contains many frequencies. Different sound frequencies are transmitted along different nerve pathways in the brain. Therefore, the sound of a drum should stimulate a larger area in the brain than a sound of a single frequency.
2. A drum beat contains mainly low frequencies. The low frequency receptors of the ear are more resistant to damage than the delicate high frequency receptors and can withstand higher amplitudes of sound before pain is felt. Therefore, it should be possible to transmit more energy to the brain with a drum than with a stimulus of higher frequency. (pp. 152-153)

Neher (1962) also found that the responses to drumming included electrical activity in the brain--particularly in the auditory region--unusual perceptions, and muscle twitching, at least in some subjects. It seemed that the responses to photic driving did not differ greatly from the responses to auditory driving (p. 153). Neher (1962) reported that there were several precipitators that aided "rhythmic stimulation in producing unusual emotional responses and occasionally convulsions (Neher, 1962, p. 155). In short, they could be listed as follows:

1. Rhythms that accompany the main rhythm, and particularly those that reinforce the main rhythm in that they are multiples of it, heighten the response.
2. Rhythmic stimulation in more than one sensory mode aids the response.
3. Stress in general increases susceptibility to rhythm (for instance, overbreathing, overexertion and fatigue). (pp. 155-156)

Stefani (1981) saw here again a connection to contemporary rock music. In rock concerts more than one sensory mode is often stimulated when the stroboscope is used "which flashes different colors . . . at a particular frequency simultaneously with the aural rhythmic frequency." If in these occasions the listeners were also "involved in rhythmic gyrations" resulting stress and fatigue, the susceptibility to the effects of rhythm increased (p. 65).

The total ritual situation--not
the music alone

Neher's conclusion (1962) from his studies was that unusual behavior observed in drum ceremonies was "mainly the result of rhythmic drumming which affects the central nervous system" (p. 159). Other scholars such as Bastide, Rouget, Erlmann, Edgar and Rösing represented more comprehensive views, however. In Bastide's opinion (1955), "it is not only a musical stimulus that determines trance, but the total ritual situation as such" (p. 501). Erlmann (1982)--supported by Rouget (1977, p. 234)--went further and stated that "trance is not generated physiologically by music" (p. 56). It may even occur "without any music at all" (p. 51). As far as the instrument was concerned "Rouget [1980, p. 119] has shown," according to Erlmann (1982), "that in numerous possession cults . . . practically any instrument may be used, from a nearly inaudible zither to a powerful battery of drums" (p. 51). Edgar (1986), also depending on Rouget's (1980) research, continued reporting that "the state of trance can be induced with only a capella singing." With such being the case in Tunisia and Bali, no instruments were needed to bring about the trance (p. 87).

In the light of "the present state of research," according to Edgar (1986), there seemed to be "no universal pattern" that would support the idea that a certain kind of music--vocal or instrumental--would as such "lead to modified behavior on neurophysiological grounds" (p. 88). As a solution to this dilemma Erlmann (1982)--together with Rouget and Edgar--suggested that "the ability to enter into trance is culturally acquired. . . . The ceremonial context and the will to participate in it actively are essential conditions of trance" (pp. 54, 55). Music in these ceremonies

is serving only as a praisesong or as an initial signal which tells "the adept who he should be and whom he should identify with" (p. 56). Edgar (1986) further noted:

Rouget's conclusion is that we are dealing with music's ability to put across a message because it is a sign. . . . The ability of the sign to lead to altered states of consciousness is not in music's physical abilities. It is not the **musical substance** which induces the trance. It is because music is in motion. It reaches our beings because it signifies a way of experiencing space and time. . . . Music can help support and intensify an emotional state because of the **way it means in the trance situation**. . . .

Even if this impact [of music] is not in terms of measurable psycho-acoustical factors, the metaphorical values communicated are carried through sound ordered in time, and therefore music is a medium whose power is great. . . . Rouget, far from denying this power, shows that the ability for music to accompany trance-inducement is in a way greater because of its sign value than if it only worked physiologically. (pp. 88-89)

Rösing (1980), on the other hand, understood that the purpose of music is to "aid meditation or induce ecstasy" (p. 70). Music is structured to gain the intended results "by virtue of the direct and analogous imitation of behavior patterns" (p. 70). This correspondence is especially obvious in rhythm, for instance (p. 70). The listener of such music can, however, achieve ecstasy only if he is willing to accept "that there is a connection between the music and its purpose. . . . Conversely, whether and how the music exerts its effect will remain in doubt as long as the listener--for whatever reason--divorces the music from its purpose" (p. 71).

Edgar (1986) connected, to this discussion about the potential power of music in ritual ceremonies, the question of mass hysteria induced by certain performers in western rock concerts. Is there a reason to fear "a conspiracy of manipulation through acoustical devices" (p. 89)? More than this, according to Edgar, "we should look for the true message of rock . . . the social factors involved in listening to rock. . . . The signal can only be understood in terms of the larger

social and musical context in which we find ourselves. To understand rock we must look at it in terms of social architecture in the aspect of sound" (p. 89).

Perhaps rock concerts should be seen as total ritual situations where the structural characteristics of music--especially rhythm--correspond to their intended effects, where the audience has accepted the purpose of the medium, and where the social factors also support the overall impact. In such situations the reaction of the audience is already "pre-programmed" by the preconceived attitudes (Rösing, 1980, p. 70). In its response to music the audience, as Frith (1987) expressed it, is drawn "into affective and emotional alliances with the performers and with the performers' other fans" (p. 139). The same principles, however, apply to any concert--rock concerts included. In the following statement Rösing (1980) referred to a concert of art music:

When music is heard live in the concert hall, its reception is materially affected if the listener knows he is in a group of like-minded people (he can tell this simply by observing the clothes they are wearing) and if he is willing to identify with them and their rituals of behavior. (p. 70)

Rösing (1980) also suggested that the social factors which influence the effects of music "to a very considerable extent" are recognizable even in "recorded music . . . broadcast on the mass media." The social link is still there although the performance of the music may be "quite outside the context in which it was originally performed" and although the music "may be repeated at will" (p. 72).

Memory Systems and Their Function in the Processing of Musical Stimuli

In the psychological processes related to the processing of musical stimuli the memory systems have a central role. Actually, "our ability to decipher musical meaning depends upon our memory," wrote Horning (1982, p. 13). The musical

experience at present is always viewed in relation to the past (p. 70). It is the only way that music can make sense. In order to have a basis for the understanding of musical meaning--studied in the next section--it is important to know how the memory systems function and what is their relation to the meaning in music.

In his doctoral dissertation, Thomas M. Horning (1982) developed a model in which he showed how the psychological processes translate musical stimuli into affective experience. In the second chapter of his work, Horning studied the role of the memory systems in the processing of musical stimuli. According to him there are three memory systems: sensory memory, short-term memory and long-term memory (p. iii). Horning wrote:

We believe that the three memory systems can be clearly distinguished from one another in three respects: first, the presence of consciousness; second, their function; and third, the limitations of time and quantity of information which can be held. (p. 15)

Sensory memory

Sensory memory is subconscious and its function is "to store, for a few fractions of a second, material which has entered our senses uninvited." As soon as "we become conscious of a particular sense experience, that experience is . . . brought into short-term memory (Horning, 1982, p. 16). Horning agreed with Altschuler and Hamel (see this study, p. 148) that it is possible "to be completely unaware of the music" and still experience "aesthetic feelings in response to its presence. . . . We may experience pleasant feelings while performing a distasteful shopping expedition or a painfully long wait because there is music in the background" (p. 17).

Translation of auditory stimuli. When a sound stimulus reaches the ear it will experience two translations in its substance before it will be stored in long-term memory. "The first is when the stimulus changes from physical energy to neural electrical energy" (Horning, 1982, p. 42). This happens "by means of a transducer" before the sound stimulus travels to sensory memory. "The second is when the neural electrical energy is transformed into a permanent form for long-term storage" in long-term memory (p. 42).

Short-term memory

Short-term memory is an active memory operating on the conscious level. It serves "as a temporary place where relationships and associations between new images and previously stored images may be explored without changing the permanent store in long-term memory" (Horning, 1982, p. 20). Short-term memory receives information from three sources: sensory memory, long-term memory and the realm of emotion called the limbic system (pp. 31-32). "The primary purpose of short-term memory is to relate incoming images to images from long-term memory" (p. 19). As a result of this process one of the following alternatives takes place:

1. New images which are not related to any previously stored images may be discarded [sic] (forgotten) because of their irrelevancy.
2. New images which are found to be related to previously stored images may be refilled with the previously stored images in the original locations.
3. The new images and the related previously stored images may be filed under a new category.
4. New images which are not related to any previously stored images may be rehearsed, organized, categorized, and filed in an appropriate place in long-term memory. (pp. 19-20)

When the new information from the senses--coming in bits--reaches short-term memory it has to be compared to that previously stored. It is brought to short-

term memory "for association, comparison, discrimination, and perception" (Horning, 1982, p. iii). "If the new information relates easily to compound images which are already stored in long-term memory, it is easily and quickly assimilated into previously memorized compound images" (p. 30). New information that has no relationship to that previously stored, is compared by Horning to a single brick that does not fit; but "if it can be matched with enough other bricks of its type, then it will begin to make some sense, to have some meaning. If it stands alone, it will probably be forgotten" (p. 30). A new building will hardly be started with that one misfit brick. Horning stated:

Our ability to decipher musical meaning depends upon our memory of musical events which have taken place both within the piece and within our entire lifetime of musical experience. . . . (p. 13)

When the music image enters short-term memory, it is rehearsed and associated with all of the music images which have preceded [sic] it and are stored in long-term memory. Associations are tried between the music image presently in short-term memory and the images which have preceded [sic] not only from the same piece of music but also from many other pieces. (p. 46)

Roederer (1975) tried to clarify the foregoing process with an example of a "new" sound concocted with an electronic synthesizer. If this sound is heard for the first time "our information-extracting system will feed the cues into the matching mechanism" (p. 139). This mechanism will then try to compare the input with previously stored information. "If this matching process is unsuccessful, a new storage 'file' will eventually be opened up for this new, now identified, sound quality. If that process is only partly successful, we react with such judgments as 'almost like a clarinet' or 'like a barking trombone'" (p. 139). In this case the new information will probably be discarded. Roederer called this process a "selective

information loss." The nervous system of the human organism operates with a "minimum effort-maximum efficiency" principle (p. 138):

In order to be able to sort out **meaningful** information-carrying stimuli from the awesome background of total sensorial input (and thus be able to identify objects and their casual interrelationships) the system must rely on a series of 'filters' that help screen irrelevant input features from the relevant ones. (p. 138)

Horning (1982) seemed to agree with Roederer in the minimum effort-maximum efficiency principle. He stated:

Based on musical material in long-term memory, the creative, conscious activity of short-term memory sets up expectations in order to speed up the process of categorization and filing. It expects the incoming musical information to fall into certain categories. (pp. 46-47)

Selection and attention. Before sensory information can be attended to or dealt with in short-term memory it must be selected. Horning (1982) thought that "some perception of the sensory information . . . must precede [*sic*] . . . the selection process so that it knows what to select" (p. 54). This is obvious for "the selection signal always searches for pertinent information." Irrelevant information "is not selected for attention" (p. 55). The selection is based both on the information "on the disk"--already in operation in short-term memory--and on the previously analyzed and stored information in long-term memory.

Attention, according to Horning (1982), is the gateway to short-term memory (p. 175). Attention means focusing the consciousness "on one bit of information to the exclusion of others" (p. 49). It is possible to perceive only that to which the mind attends. Or, "we have no perception of information to which we do not attend" (p. 51). Short-term memory is the part of the system which consciously selects "one of all possible bits of information from sensory store to rehearse and process" (p. 49):

Attention plays a powerful role in the processing of musical information. For, in mind, consciousness is king. It makes the life and death decisions. The throne room is short-term memory. Attention decides who gains admittance to short-term memory and, therefore, who has access to the conscient present. He who has the ear of the king dominates the conscient present. (Horning, 1982, pp. 175-176)

The same principle that ruled the selection of information rules also the attention process. The present is understood in its relation to the information already selected for attention and to the information previously stored in long-term memory. "Therefore, perception of sensory information is subject to many biases and its results may bear little resemblance to the outside world" (Horning, 1982, p. 52). These biases and expectations may twist the perception but also aid the process of selection as well as attention because "the present is always viewed in relation to the past" (pp. 69-70). Johansson (1984) seemed to share a similar view:

What one brings to the musical encounter by way of taste, background, age, interest, musical experience, and association, will in large measure determine the emotional quality of his response. To the degree that these items are similar, the response will likewise be similar. (p. 67)

Long-term memory

Long-term memory is "beyond the eye of consciousness" (Horning, 1982, p. 33); therefore, it is impossible to know what is stored in long-term memory before an attempt has been made to retrieve it. If the information stored in long-term memory can be easily retrieved it is a sign that the information has been stored "in orderly, meaningful structures" (p. 33). Horning understood that "the mortar [sic] holding the bits and compound images together in long-term memory" was association. "In order to retrieve an image from long-term memory, we search for its associations," Horning argued (pp. 33-34).

Long-term memory is the permanent storage place of information.

Actually, every sensory impulse, experienced during the life time, is, according to Eccles (1973), stored in the brain. "There are immense numbers of patterns (engrams) coded in the neuronal connectivities" (p. 184). Eccles added:

When activated, these patterns of connectivity result in spatiotemporal patterns of impulses that are approximate copies of the patterns responsible for the original experience and are available for readout and hence for memory retrieval. . . .

Now you may say this engram concept is asking too much--one experience, just one accident for example, just for a moment, sudden, intense--How can it produce a stabilized brain change, an engram, so that you can remember it all your life. (p. 184)

There are, however, certain conditions to be met before information can be transferred to long-term memory in the brain:

1. Short-term memory, as we have seen, must organize the bits into compound images before they can be filed in long-term memory.
2. The compound images must consist of bits held together in orderly, meaningful structures by association.
3. Associations must be discovered or created between new information and information structures already filed in long-term memory. (Horning, 1982, p. 34)

It is important to note that "neither the nature of images in long-term memory nor their organization are precise records of external reality". They are only records of our perception of external reality originated in short-term memory (Horning, 1982, pp. 37-38).

Musical images and the images of feeling

According to Horning (1982) "the stored images of the forms of feeling and the stored images of the forms of music are so similar that they are stored in the same categories" or compound images in long-term memory (pp. iii-iv). They have the same logical form (p. 181). "Thus, when the conscient present scans the

memory systems for information which is relevant to incoming images of sound stimuli, it finds and recalls not only musical images but also images of the life of feeling" (p. iv).

Because of the way short-term memory works, feelings in life are relived while music is experienced. New events in the emotional life are often seen in response to new musical experiences, which are, however, molded from the substance of past experiences. "And thus, no two individuals will have exactly the same affective response to music" (Horning, 1982, p. 181).

Horning based his ideas relating to the world of feeling on the writings of Susanne Langer. She said, "The primary function of art," including music, "is to objectify feeling so that we can contemplate and understand it." This was one of the principal ideas of Langer (1962, p. 90). "Art objectifies the sentience and desire, self-consciousness and world-consciousness, emotions and moods," she continued (p. 90). From artistic imagination spring also "self-knowledge, insight into all phases of life and mind," (p. 93). All this means, according to Langer, that art is a formulation of human subjectivity, "so-called 'inward experience,' 'the inner life'" that is impossible to achieve by discursive thought (p. 90). In her thinking Langer seemed to come close to Clynes and Walker (1983) who spoke about the "inner pulse" in music as a dynamic key to the "personal point of view" (p. 208) or "personal signature of the composer" (Clynes, 1974, p. 55; see this study, pp. 159-161). This inner life is incommensurable with the forms of normal language because there are "no designated meanings," according to Horning (1982), "attached to the infinite variety of subtle, shifting realities" of subjective life (p. 156).

Langer (1962), however, understood that the world of feeling is not formless or irrational. "Its logical forms are merely very different from the structures of discourse" she said, "but they are so much like the dynamic forms of art that art is their natural symbol" (pp. 90-91). Therefore the life of feeling can be both understood and educated through the arts. Its scope and quality can be developed by art education.

Music--with its tonal structures--bears "a close logical similarity to the forms of human feeling" (Langer, 1953, p. 27):

. . . forms of growth and of attenuation, flowing and stowing, conflict and resolution, speed, arrest, terrific excitement, calm, or subtle activation and dreamy lapses--not joy and sorrow perhaps, but the poignancy of either and both--the greatness and brevity and eternal passing of everything vitally felt. (p. 27)

Music does not, for example, present the concept or image of death itself. Rather it connotes that rich realm of experience in which death and darkness, night and cold, winter and sleep and silence are all combined and consolidated into single connotative complex. (Meyer, 1961, p. 265)

In harmony with this thought Langer (1953) saw music as "a tonal analogue of emotive life" (p. 27). Through its symbolic forms the composer "may learn as well as utter ideas of human sensibility" (p. 28). The inner life, the life of feeling, finds in music symbols and analogues that have a formal resemblance with elements of feeling. "The difference between music and feeling" is, however, according to Horning (1982) that feeling passes "in an instant, whereas music may be experienced again." In music "a unique and poignant moment in the life of feeling . . . may be re-experienced indefinitely" (p. 149). Horning also wrote:

We recognize that there is something in the music which feels like something we have felt before. . . . Not only do we recognize it, but we recognize it as being true and perhaps profound. It is profound because it imparts a sense of the meaning of life or what it is to be human and to be a unique individual. It yields insight into one's nature. (p. 157)

Horning (1982), similar to Clynes and Langer (see this study, pp. 159-161 and 173), described a piece of music as a concrete expression of the composer's subjective life of feeling "in the outside world where all men may experience it" (p. 149):

A piece of music places subjective reality in the outside world by embodying it in the musical elements. Melody, rhythm, harmony, timbre, dynamics, tempo, form--all of these are the materials out of which a composer may mold the forms of felt experience. Music is the incarnation of human subjective life--the life of feeling. (p. 149)

Embodied and Designative Meanings in Music

It has been an often debated question whether "the human imagery of music is only arbitrary, an outgrowth of social custom," or whether it is "based on the natural physical characteristics of sound" (Finkelstein, 1970, p. 17). Finkelstein came to the conclusion that it was both:

Different peoples have different musical patterns for courtship, battle, or putting a child to sleep. These are socially evolved. Yet the fact that sounds are produced by different tensions of the body, of chest, throat, lips and fingers, indicates that there must be a relation between these body tensions and the affecting quality of the tones they produce. Certainly the music that one people uses for a war cry cannot become a lullaby for others. (pp. 17-18)

Meyer (1969) also distinguished two different kinds of meanings in music, embodied and designative meanings (p. 6). A stimulus may indicate or refer "to something which is like itself in kind." This type of meaning Meyer called "embodied meaning" (p. 6). A stimulus may also indicate or refer "to something which is different from itself in kind" (p. 6). This he called "designative meaning" (p. 6).

Music has embodied meaning, according to Meyer (1969), when "within the context of a particular musical style one tone or group of tones indicates--leads the practiced listener to expect--that another tone or group of tones will be

forthcoming at some more or less specified point in the musical continuum" (pp. 6-7). On the other hand, music may have designative meaning "because it refers to things outside itself, evoking associations and connotations relative to the world of ideas, sentiments, and physical objects." Meyer found that "such designative meanings are often less precise and specific than those arising in linguistic communication" (p. 6).

Different Types of Listeners

Listeners of music differ in their relation to musical meaning. To certain types of listeners the embodied meaning is the main channel of musical communication. At the other end of the continuum is the group of listeners to whom the associations and connotations evoked by music play the principal role.

Rösing (1980) divided the listeners in three categories according to their "modes of reaction" to music: sensory, imaginative and rational" (p. 69).

In the sensory mode of reaction, the moods and emotions associated with music are emphasized; in the imaginative mode, the symbols, ideas and concepts suggested by the music come to the fore; and in the rational mode, the intellect takes the foremost role, in quasi-mathematical analysis (p. 69).

Adorno (1976) in his typology of musical listening found five kinds of listeners extending from an expert to an entertainment type of listener (pp. 4-17):

1. The expert listener follows spontaneously "the course of music, even complicated music." He/she is able to hear "the sequence . . . past, present, and future moments together so that they crystalize into a meaningful context" (Adorno, 1976, p. 4). The expert type of musical listening could also be called "structural hearing" (p. 5).

2. A good listener is not necessarily an expert listener "aware of the technical and structural implications" (Adorno, 1976, p. 5). He/she has, however, "unconsciously mastered" music's "immanent logic." He/she is able to understand music "about the way we understand our own language" even though he/she may be "virtually or wholly ignorant of its grammar and syntax" (p. 5). A "good listener" is "a musical person" who has the capacity "for direct, meaningful hearing" (pp. 5-6).

3. The culture consumer "respects music as a cultural asset, often as something a man must know for the sake of his own social standing" (Adorno, 1976, p. 6). He/she has an extensive knowledge of the music literature, biographical data, and the merits of interpreters. The themes "of famous, oft-repeated works of music will be hummed and instantly identified" (p. 6). His/her way of hearing is "atomistic" waiting "for specific elements, for supposedly beautiful melodies, for grandiose moments" in music (p. 7).

4. The emotional listener is the type to whom the relationship to music "becomes crucial for triggering instinctual stirrings otherwise tamed or repressed by norms of civilization" (Adorno, 1976, p. 8). He/she "fiercely resists all attempts to make him [her] listen structurally--more fiercely, perhaps, than the culture consumer who for culture's sake might put up even with that" (p. 9).

5. The entertainment listener "is the type the culture industry is made for, whether it adjusts to him [her], in line with its ideology, or whether it elicits or indeed creates the type" (Adorno, 1976, p. 14). The Entertainment listener is able to "refer to none but a subjective consciousness" representing "a leveled unitarian ideology" (p. 14).

Embodied Meaning in Music

As was mentioned before, embodied meaning in music is meant when "within the context of a particular musical style one tone or group of tones indicates--leads the practiced listener to expect--that another tone or group of tones will be forthcoming" (Meyer, 1969, pp. 6-7).

Musical styles constitute, according to Meyer (1969), "the universe of discourse within which musical meanings arise" (p. 7). The "styles exist not as unchanging physical processes . . . but as psychological processes ingrained as habits in the perceptions, dispositions, and responses" of the people, composers, performers and listeners, "who have learned through practice and experience to understand a particular style" (p. 7). Memory systems play an important role in this process (see this study, pp. 174-178). The basic characteristics and conventions of a musical style form a compound image stored in long-term memory. When a style has been accepted and become generally known "it may be regarded as a complex of probabilities" (Meyer, 1969, p. 8). Based on this idea, Meyer expressed his definition of meaning in music: "Musical meaning arises when an antecedent situation, requiring an estimate of the probable modes of pattern continuation, produces uncertainty about the temporal-tonal nature of the expected consequent" (p. 11).

Hodges (1980b) further emphasized the point already raised above that "a listener will gain musical meaning and affective responses to music when he is familiar enough with the musical language to make predictions" (p. 211). Therefore "music in a style with which we are totally unfamiliar is meaningless" (Meyer, 1961, p. 35). As far as the memory systems are concerned, in this case the short-term

memory is unable to locate enough relationships and associations between new images--of the unfamiliar style--and previously stored musical images.

Meyer found a relationship between embodied meaning and information theory. The amount of information, Meyer (1969) argued, "is measured by the randomness of the choices possible in a given situation" (p. 11). Information is low, "if a situation is highly organized and the possible consequents in the pattern process have a high degree of probability" (p. 11). On the other hand, if "the situation is characterized by a high degree of shuffledness so that the consequents are more or less equiprobable" (p. 11), information is said to be high. Meaning and information "are thus related through probability of uncertainty" (p. 11).

The capacity of the human mind to receive and to manage information is, however, limited. Radocy and Boyle (1979) found that if "information is so great that the individual cannot develop expectations regarding the melodic or harmonic patterns, the music holds little meaning" (p. 144). A certain amount of redundancy is, therefore, needed in order to understand musical meaning. Redundancy, according to Meyer (1969), "allows for those important places in the experiencing of music where the listener's habit responses are able to 'take over'" (p. 16). There "the listener can pause, albeit briefly, to evaluate what has taken place in the past and to organize this experience with reference to the future" (p. 16). The lack of redundancy in serial and experimental music, for instance, is most likely a reason why these styles have failed to gain a widespread acceptance (Meyer, 1969, pp. 283-293):

The absence of redundancy means the presence of information. Because its level of redundancy is extremely low, total serial music presents the listener with so much novel, densely packed material that even those parts of the musical message which might have been intelligible are often masked and

confused by the welter of incoming information. The listener's channel capacity--his perceptual, cognitive neural network--is so overloaded that it is unable to process the musical message. (p. 291)

Emotional and physical activity related to embodied meaning in music

According to Meyer (1969) "musical meaning arises when an antecedent situation, requiring an estimate of the probable modes of pattern continuation, produces uncertainty" (p. 11). This uncertainty is both an emotional and a physical experience, "very similar to those experienced in real life" (Meyer, 1961, p. 28).

Meyer (1961) found that an "affect or emotion-felt is aroused when an expectation--a tendency to respond--activated by the musical stimulus situation, is temporarily inhibited or permanently blocked" (p. 31). The longer this "doubt and uncertainty persist, the greater the feeling of suspense"--created by expectation and uncertainty--"tends to be" (p. 28). "The greater the buildup of suspense" (p. 28) and tension have been, the greater is the emotional release when the resolution is found.

Roederer (1975), on the other hand, explained the physical side of the emotional experience. "When a certain event in a previously learned succession of stimuli is expected but does not occur, cortical activity appears at a latency similar to that usually evoked by the expected event" (p. 163). This extra brain work "required for reidentification," after the prediction mechanism has failed, gives a "particular sensation of 'musical tension'" (p. 163). It may happen "because of an 'unexpected' passage or a goof in the performance" (p. 163). As an example of this kind of process Roederer mentioned a modulation of tonality:

When the tonality of a musical piece is modulated, the auditory nervous system must quickly build up a new 'checklist' for the tonal identification

operations expected to come. This rapid buildup, an extra load of probably hundreds of thousands of individual operations, would yield the particular musical sensation related to tonality change. (p. 163)

Value in music

Meyer (1969) also dealt with the question of value in music. He saw it as such an important issue "that anyone deeply concerned with his art must attempt . . . to answer" (p. 23). It is actually a problem that "we cannot . . . really escape" (p. 23).

Meyer's theory of value in music was based on the information theory. "Greater uncertainty and greater information go hand in hand," according to Meyer's thinking (1969, p. 28). The higher the level of information in a piece of music, the lower the level of redundancy. And when there is little time to "take over" or to pause to evaluate and to organize one's experience of music, the suspense and uncertainty increase. The amount of information--and of suspense along with it--is thus a measure of value because, as Meyer (1969) stated it, "what creates or increases the information contained in a piece of music increases its value" (pp. 27-28). Meyer also stated:

From these considerations it follows (1) that a melody or a work which establishes no tendencies . . . will from this point of view . . . be of no value. . . . (2) If the most probable goal is reached in the most immediate and direct way, given the stylistic context, the musical event taken in itself will be of little value. And (3) if the goal is never reached or if the tendencies activated become dissipated in the press of over-elaborate or irrelevant diversions, then value will tend to be minimal. (p. 26)

Meyer (1969) also tried to clarify the problem concerning the "difference between sophisticated art music and primitive music" (p. 32). According to him "primitive music generally employs a smaller repertory of tones . . . the distance of these notes from the tonic is smaller . . . there is a great deal of repetition, though

often slightly varied repetition, and so forth" (p. 32). However, "these are symptoms of primitivism in music, not its causes," Meyer stated (p. 32).

The difference between art music and primitive music lies also "in speed of tendency gratification" (Meyer, 1969, p. 32):

The primitive seeks almost immediate gratification for his tendencies whether these be biological or musical. Nor can he tolerate uncertainty. And it is because distant departures from the certainty and repose of the tonic note and lengthy delays in gratification are insufferable to him that the tonal repertory of the primitive is limited, not because he cannot think of other tones. It is not his mentality that is limited, it is his maturity. (pp. 32-33)

The reason why Meyer valued syntactical or structural listening to music over emotional or entertainment listening was that the first type of listening requires more maturity. "One aspect of maturity both of the individual and of the culture . . . consists . . . in the willingness to forgo immediate, and perhaps lesser, gratification for the sake of future ultimate gratification," Meyer wrote (1969, p. 33):

For the same reasons works involving deviation and uncertainty are better than those offering more immediate satisfaction. I am not contending that other modes of enjoyment are without value, but rather that they are of lesser order of value. (p. 35)

The same kind of value classification was found in the writings of other scholars as well. Jenne (1984) spoke about "affirmative and innovative tendencies" in music (p. 92). "The emphatically affirmative tendency . . . conveys an impression of the trivial, kitschy, or . . . popular" containing "no challenge, no confrontation with new interpretations." On the innovative side are the tendencies "that avoid clichés, surpass expected norms, and relativize what is accepted" (p. 92).

Keane (1982), on the other hand, spoke about two aspects of music: cognitive attractants (interestingness) and sensory attractants (pleasingness). "Cognitive attraction arises through perceived complexity and involves the conscious

mind in symbolic representation, processing, and prediction" (p. 334). Sensory attraction, according to Keane, "arises from the effect of a piece of music and it appeals primarily to the subconscious mind" (p. 334). Because of the pleasurable sensation "conscious attention is drawn, or perhaps conscious activity is somewhat suspended, for a time" (p. 334).

Keane (1982) stated, however, that the "two categories are of course ideal extremes. No musical work, or even a portion of it, is entirely based upon sensory or cognitive attractants" (p. 334).

Pleasantness of music at repetitions

Studies on the influence of repetition on music have not shown complete agreement, but certain general trends "in regard to the pleasant-unpleasant function of the stimulus with repetition and familiarity" (Lundin, 1967, p. 176) are evident, however. The studies reported by Lundin dealt with classical, modern serious, and popular music. He summarized the findings as follows:

1. Classical and modern serious music tends to gain more in pleasant affective value with repetition than do popular works.
2. Popular music tends to reach the maximum of pleasantness at an early repetition, whereas classical selections reach their affective height with later performances.
3. With repetition, compositions considered by experts to be of greatest musical aesthetic value show the greatest gain in affective reaction with repetition.
4. Popular music reaches a rapid peak in affective value followed by a rapid decline in pleasantness with continued repetition.
5. Modern serious music seems to gain less in affective value with repetition than does the more traditional classical music. (p. 176)

There are certain reasons for this kind of development. Popular music in Keane's classification (1982) belongs to the category of the music based on sensory attractants. "Because the conscious mind is not actively involved" in

sensory music, according to Keane, "time acts adversely upon" it (p. 334). "As time passes the listener gradually grows habituated to the stimulus and eventually ceases to pay attention at all" (p. 334). As far as popular music is concerned "freshness is inversely proportional to the length of exposure time" (p. 334).

Classical music, on the other hand, belongs to the category of the music based on cognitive attractants (Keane, 1982, p. 334). "Cognitively interesting music grows more attractive with time as the listener comes to understand its processes and is able to follow and predict events to a degree which is increasingly satisfying." Thus, in classical music, Keane stated, "freshness is directly proportional to the length of exposure" (p. 334).

Designative Meaning in Music

Stimulus with designative meaning according to Meyer's definition (1969) "indicates or refers to something which is different from itself in kind." When music gives rise to this type of meaning "it refers to things outside itself, evoking associations and connotations relative to the world of ideas, sentiments, and physical objects" (p. 6). Designative meanings, as Berglund (1985) expressed it, "arise out of musical style . . . and evoke highly predictable responses that are primarily extra-musical and extra-aesthetic" (p. 25):

Designative meaning in music is when a tympani roll represents thunder, a flute or piccolo part represents birds chirping, or specific orchestral colors create moods or feelings that are outside of the music itself. . . . Whenever music is used to evoke extra-musical responses (i.e., emotions, bodily responses, or spiritual responses), it is based upon the concept of designative meaning and is functioning within a utilitarian context. (p. 25)

Designative meanings result "from both an awareness of the musical style within a cultural context and a conditioning to the stimulus itself" (Berglund, 1985,

p. 25). The consequences of these meanings are important "in discussing the effects of music," according to Rösing (1980), and therefore "should not be underestimated" (p. 72).

Because the designative meanings are based on associations they "are completely cultural and . . . subject to change. Old associations die and new ones come into being" (Meyer, 1961, pp. 259-260). It requires, however, "time and repeated encounters with a given association" before the responses to these symbols "become habitual and automatic" (p. 260). The role of memory systems in this process is again vital. When the associative image is brought repeatedly to short-term memory for reassimilation its compound image in long-term memory is reinforced and its easy retrieval secured. Once "an association has become firmly established" the responses "to it will be as direct and forceful as if" they "were natural" (p. 260).

Associations based on similarity and symbolism

There are different types of connotations and associations related to designative meaning. They may be based on similarity or symbolism. Meyer (1961) found that "most of the connotations which music arouses are based upon similarities" (p. 260). They may "exist between our experience of the materials of music and their organization, on the other hand, and our experience of the non-musical world of concepts, images, objects, qualities, and states of mind, on the other" (p. 260). Similarity is in question, for instance, when music "mimics the sounds which occur in extra-musical contexts" (Sloboda, 1985, p. 59):

There is a great deal of music which employs mimicry to considerable effect (woodwind 'birdsong' to suggest a pastoral scene, glissandi violins to

suggest the howling wind storm, and so on). Our recognition of these meanings requires only the knowledge of the appropriate extra-musical sounds. (p. 59)

As examples of this kind of association, Edgar (1986) mentioned the sound of a cuckoo bird in Couperin's harpsichord piece, and the physical imitation of Peter crying in Bach's St. John Passion (p. 72). In program music this phenomenon is found "in a more subtle way," which is "a step above mere sound effects". In Symphonie Fantastique Berlioz described "the experiences of a young man under the influence of a drug" (p. 72).

Another type of associative function of music is "its use for quasi-semantic communication" (Rösing, 1980, p. 72). It means the transmission of messages, for example, in drum language, yodelling, or in hunting calls (p. 72).

Association may also be symbolic. "In an opera, for instance, if a particular theme is associated with each appearance of the hero, then it might be used to signify that, in his absence, the heroine is thinking of him" (Sloboda, 1985, p. 59). Wagner, especially, used his themes, leitmotifs, in this way:

Leitmotifs are short melodic and harmonic ideas to which a certain literary or dramatic idea is attached. This association is achieved by means of the libretto, dramatic action, or even manipulation of stage properties or lighting. Each leitmotif gains in this way a definite extramusical meaning. (Wold & Cykler, 1972, p. 230)

Association by contiguity

One form of association connected with designative meaning is association by contiguity. "Some aspect of the musical materials and their organization," according to Meyer (1961), "becomes linked, by dint of repetition, to a referential image" (p. 259). Certain instruments or musical styles, for instance, may "become associated with special concepts and states of mind" (p. 259):

The organ, for example, is associated for Western listeners with the church and through this with piety and religious beliefs and attitudes. The gong is linked by contiguity to the Orient and often connotes the mysterious and the exotic. Certain modes of tonal organization may awaken connotations. The pentatonic mode, for example, is used in the nineteenth century to represent things pastoral. Certain intervals may be used to indicate special concepts or states of mind. . . . Or specific tunes may be employed to evoke concepts, memories, or image processes. . . .

As a rule such associations are used in combination so that each reinforces the other. If the composer wishes to evoke connotations of piety and those connected with religious beliefs, he will not only employ the appropriate instrument but will also use techniques of composition--modality, polyphony, and so forth--that have the same associations (p. 259).

Music is also connected with many human activities and important life situations. They have their "traditional associations" by contiguity (Callen, 1982, p. 389). There are, for instance, "allusions to musical forms" used in such institutional activities as "worship, battle, the hunt, affirmations of patriotism, mourning, burlesque, folk, and popular dance, and no doubt for others" (p. 389).

In modern society the associations may be fairly particular. On the screen or on television, for example, "we learn that love is a violin, modern jazz means trouble in the streets, war is brass with cymbals, both worry and fear are cellos, and God is the Hollywood Bowl Symphony Orchestra" (Mitchell, 1978, p. 85). Or, as Frith (1987) stated it "we unthinkingly associate particular sound with particular feelings and landscapes and times" (p. 148).

As the whole culture has its own musical associations, so has each individual his own as well. "Perhaps the strongest source of association" at the individual level is the memory of "the circumstances under which a piece of music" was first heard (Etherington, 1965, p. 7). If the memory is pleasurable, "one may retain a sentimental fondness" for that particular music, "regardless of its intrinsic worth" (pp. 7-8). Examples could be mentioned: a hymn one's mother used to sing,

a song learned at Sunday School or as a choir boy, music used at one's wedding or at the funeral of a family member or a friend (p. 8). "Music once associated with certain emotionally charged personal experiences or images can arouse those same emotions on a new occasion when memory or imagination call forth those experiences or fancies once again" (Callen 1982, p. 383).

Designative meanings in music expressed
in human attitudes and moods

In his studies on the reception of music Rösing (1980) found four different patterns of typical human behavior: display behavior, demonstrative tenderness, passive acquiescence and decisive activity. These behavioral prototypes are imitated both directly (by synaesthesia) and analogously (intermodally) in music. According to Rösing, these patterns reflect "four attitudes which are particularly important as expressive prototypes in music." These attitudes seem also to be "relatively independent of differences between cultures" (pp. 65-66).

1. Display behavior. As music examples of this pattern Rösing (1980) mentioned war-songs, military music and marches. Typical characteristics of this kind of music are broad melodies with wide range, strongly accented rhythm, moderately fast tempo, thick and voluptuous chords, and massive, intense tone-quality (p. 67).

2. Demonstrative tenderness. Lullabies and cradle-songs are examples of this category (e.g. Offenbach's "Barcarolle" from the Tales of Hoffmann, or Chopin's Berceuse op. 57). Musical characteristics: easily-grasped arch-form melodies built of short phrases; even pulse, but with flexible rhythms; moderate

tempo; limited, simple harmonic vocabulary; transparent tone-quality; and limited dynamics (Rösing, 1980, p. 67).

3. Passive acquiescence. Funeral music, laments and adagios express this quality. Musical characteristics: melodies remaining static around certain pitches, or mainly downward in direction; static rhythm, which may be either dragging or jerky; slow tempos with frequent ritardandos; complex chords (especially in western music); dark, blended tone-color; limited dynamics (Rösing, 1980, pp. 67-68).

4. Decisive activity. Music examples: light music, much of the music used in commercial advertising, many presto movements, very clearly in the finales of the last act of Beethoven's Fidelio and of the 3rd movement of his sonata "Les Adieux," op. 81a. Musical characteristics: rising, leaping melodies with wide range; contrasted, lively rhythm; fast tempos with accelerandos; clear chording, with emphasis on the treble register; clear, bright tone-color; and frequent contrasts in dynamics (Rösing, 1980, p. 68).

The same kinds of designative meanings as in Rösing's prototypes are found on a smaller scale as well. Hevner (1936) studied augmented and diminished chords, major and minor modes and certain basic rhythms and harmonies in order to find out how they related to emotional meanings. An augmented dissonance, which she called "nervous modern discords" used in the modern movie style, makes music "more exciting and impetuous." The diminished and minor seventh chords, on the other hand, are "more depressed and yearning" (p. 267):

- (a) the major mode is happy, merry, graceful, and playful, the minor mode is sad, dreamy, and sentimental;
- (b) firm rhythms are vigorous and dignified; flowing rhythms are happy, graceful, dreamy, and tender;

(c) complex, dissonant harmonies are exciting, agitating, vigorous, and inclined toward sadness; simple consonant harmonies are happy, graceful, serene, and lyrical. (p. 268)

Lundin (1967) reported that "training, intelligence, or aptitude for music had very little effect" on the subjects' ability to describe the different moods of musical selections. "The well-educated individual may be able to differentiate the moods more sharply, but the difference in the records of the trained and untrained" subjects was not appreciable (pp. 163-164). These responses seemed to be "part of our cultural attitudes" (p. 169).

Since music can affect the moods of a person, it follows, as Lano (1976d) stated, "it can affect our attitudes" as well. "When the mood of the music and the association are combined, thoughts are suggested" (p. 241). This kind of involvement with music, Stefani (1981) reported, becomes more personal the more people know and appreciate a certain piece or style of music (p. 73). Stefani added:

The more familiar a person is with a particular style of music the more he 'gives' himself emotionally and psychologically to it. His enjoyment of and familiarity with the music allows him to participate emotionally and psychologically in the music. As a person becomes psychologically and emotionally involved in the music, even the physiological response may become intensified. (p. 74)

Music--an agent of manipulation through its designative meanings

In one of the earlier sections of this study the music used by business enterprises was discussed (see this study, pp. 163-166). The purpose of this type of music was to bring specific behavioral responses and to influence "the moods, thought processes, and the decisions of the individual" (Stefani, 1981, p. 78). The scientific studies which were reported gave significant evidence of the effectiveness

of Muzak music. Productivity, and both employee and customer satisfaction seemed to be on the increase, and absenteeism, errors and fatigue decreased when Muzak music was used. The Muzak system can be seen as a skillful and preconditioned way of using designative meanings in music. Its purpose is to manipulate human behavior according to a certain prearranged plan:

The world of music therapy as well as the radio and television commercials of Madison Avenue have researched ways in which human behavior can be manipulated through designative meaning. Increased spending in stores where happy music is played through the sound system, a quieting of the nerves in the dentist chair, the purchase of a given product because of a remembered 'happy' commercial . . . are all examples of ways in which people respond to designative meanings through styles. (Berglund, 1985, pp. 25-26)

One of the characteristics of musical manipulation is to use associations which may be alien to their original intended function. "An advertisement for a skin cream," for instance, according to Rösing (1980), "may prove less insidious if the naive listener recognizes the music accompanying it as the adagio from Beethoven's 'Pathetique'" (p. 73):

Identical music may be used in different contexts for commercial advertising; for background music in factories or shops to stimulate production or spending; on public occasions and at public demonstrations, to promote camaraderie and solidarity; on the other hand, as background music for leisure activities; and for the other entirely heterogeneous functions. (p. 73)

The particular intended function will, however, "be fulfilled only insofar as the recipient is willing to associate" (Rösing, 1980, p. 73) this function with the music. This is true particularly in those cases when "the music already evokes other, alien associations" in the listener (p. 73). The effect may even be contrary to an intended function as was the case with the music that evoked wrong kinds of, and possibly unpleasant, associations among the customers of the two supermarket stores in Los Angeles (see this study, p. 165). The contemporary up-beat music

affected both the customer behavior and the sales volumes negatively. The recipients were probably not willing to accept the connection between this music and its intended function. The same type of situation may happen with background music in a factory. If by chance music is played that evokes associations of leisure time among the employees it is hardly able to increase productivity (Rösing, 1980, p. 73).

Music as a cultural metaphor

Meyer (1969) emphasized the syntactical, structural value of music (p. 38). Therefore he mainly concentrated on the principle of embodied meaning (see this study, pp. 184-190). "The greatest works," he wrote, "would be those which embody value of highest order with the most profound . . . content" (p. 39).

Edgar (1986) criticized the views of Meyer because of his overemphasis on embodied meaning. Meyer's theory tended "to reduce both music and emotion to stimuli and responses of a narrow sort" (p. 67). Emotional response to music is not based on "the individual psychology" alone. It should be seen, according to Edgar, in a larger social and cultural context (pp. 67-68). What Meyer did help with was "relating meaning in music to experienced listening" (p. 67).

Edgar (1986) introduced the idea of musical metaphor (p. 70), which was based on the thoughts of Ricoeur (1975) in La Métaphore Vive. In the same connection Edgar also spoke about "the sign-value of the piece" of music (p. 70). Emotional meaning in music, he wrote, "is not primarily a function of the construction of the composition" (p. 70). Nor is meaning of music primarily found in its "acoustical properties" (p. 71) which may bring about biological processes in the

human organism. It is rather "a function of the sign-value of the piece" (p. 70)

based on psychological factors:

Just as a certain football cheer means victory, and our national anthems mean patriotic fervor, biblical song is a function of **metaphorical** impact. It goes far deeper than a 'signal'. The red light 'signals' the traffic stop. But musical metaphor is richer. It depends on a whole network of significations. (p. 70)

As was mentioned before (see this study, p. 180), Langer (1953) saw music as "a tonal analogue of emotive life" (p. 27). Referring to her, Edgar (1986) stated that in an artistic way music "tells us something specific, concrete, musically valid, about reality" (p. 70). Music organizes reality "into a creative unit which ensures that it does more than just present the artist's mood of the moment" (p. 70). Langer (1953) wrote:

The great office of music is to organize our conception of feeling into more than an occasional awareness of emotional storm, i.e. to give us an insight into what may truly be called the 'life of feeling', or subjective unity of experience. (p. 126)

McLaughlin (1971), on the other hand, spoke about "analogues of mental and bodily" (p. 102) events. In his "analysis of the methods by which music achieves its effects" he presented the following stages:

- (1) Music is made up of patterns of tensions and resolutions;
- (2) These patterns correspond to those of activities in the brain caused by mental and bodily events;
- (3) The patterns correspond to several different mental and bodily activities, so that the listener is made simultaneously aware of all these activities in a synthesis or fusion. This synthesis constitutes the aesthetic experience. (p. 102)

According to McLaughlin's idea (1971) "the harmonic scheme creates one set of tension/resolution relationships, while the rhythmic scheme creates another set, and a large pattern may include in itself several smaller patterns," a pattern of scale passages, for instance (p. 102). Musical patterns, consequently, are not

"analogues" of mental events alone, but of bodily ones as well, and together they constitute the aesthetic experience. The role of rhythm as "the language of physiology" (Hudson, 1973, p. 137) should not be underestimated in this connection. The successful use of rhythmic elements in modern music therapy and the studies on rhythmic stimulation conducted by Neher (1962), for instance, have confirmed this argument (see this study, pp. 147-149 and 169). When several simultaneous patterns--intellectual, emotional, and bodily--"go on" together they "give us more pleasure than the recreation of a single pattern" (McLaughlin, 1971, p. 102):

The reason lies in the ability of music, and other arts, to appeal simultaneously to different **levels** of our personality, so that we are made aware, at one and the same time, of intellectual, emotional and bodily patterns, and we are also shown that many of these patterns have the same basic 'shape.' (pp. 102-103)

Based on the idea of music's ability to appeal simultaneously to different levels of human personality, McLaughlin (1971) gave his definition of value in art which includes music. "The greatest art," he wrote, "meets us on the greatest number of levels" (p. 105). Poverty in art, conversely, "arises from the failure to communicate on more than one or two levels" (p. 105).

The metaphorical impact or the sign-value of music, according to Edgar (1986) is also made of many different compositional elements" (p. 71) associated with human experience. Edgar took minor and major scales as examples. "It is a mistake," he wrote, "simply to equate the minor scale with sad or dark feelings and the major scale with joyful ones. The minor mode **alone** does not create a mood." It is only, Edgar continued, "through the use of the minor in combination with other factors that darker emotions can be aroused in western listeners" (p. 71).

Beethoven's 'Funeral March', the second movement of his **Third Symphony** (1804), makes full use of the conventional tools at the composer's

disposal to communicate heroic tragedy. The principal theme evokes the structure of several funeral themes, without being identical with any of them. The slow deliberate pace of most of the movement brings us into the architectural space of dirge and lament. The oboe solos are 'lonely', the fugal sections are 'passionate', the sequence of agitation and calm recreate the human experience of struggle and rest. All this is set in minor mode, with occasional 'relief' in the major, thus, as we said, the minor mode alone does not create a mood, but the minor mode is not alone. Neither are any of the other compositional factors. (pp. 71-72)

The individual factors in a musical composition have no metaphorical meaning in themselves. Meaning is not found "in such and such a sound or effect" (Edgar, 1986, p. 72). It is found in the total musical "architecture as it relates to human experience in the created world" (p. 72). The impact of arts--music included--has not to be measured alone, in and of themselves, but "in the light of the whole climate of moral, political, and social opinion at the time" (Stolnitz, 1960, p. 363). To human experience and to the cultural climate music with its tonal architecture is connected with associations, connotations, metaphors and analogues. Edgar (1986) wrote:

This kind of meaning-structure is only possible in a world where God is the point of origin. Human beings can give meaning to the parts of the world because they are in God's image. . . . Music is a kind of 'naming'. It is a way of articulating human experience. It can be articulate because in God's world there is a unity of experience which is not reduced but rather incarnated by the particulars.

. . . we live in a world where analogies are valid because of the unity stemming from the point of origin. Music, as we have seen, has **heuristic** value in exploring our God-created world. It is a kind of sound-adventure which, like the doing of a puzzle, allows us in a **musical way** to articulate the meaning of our creaturehood. (pp. 73-74)

In this connection, Edgar came to the question of a world-view expressed in music. Is it possible in music to "convey a particular philosophy of life, a world-view?" Edgar gave "a cautious 'yes'" to the question (p. 75), although he had to admit that "the road is not easy to follow" (p. 77). Clynes & Walker and Langer

seemed to agree with Edgar in this, at least to a certain extent (see this study, pp. 159-161 and 179). According to Clynes & Walker (1983), music through its "inner pulse" is able to express the composer's "personal point of view" (p. 208). Langer (1962), on the other hand, understood that art--music included--"objectifies" "world-consciousness" (p. 90). It is important, however, to respect, "the distance between world-view and cultural expression in the order of human experience," Edgar stated (1986, p. 75). He rather spoke of a paradigm than a world-view. To him a paradigm was "a way of structuring one's view of reality, of the cosmos" (p. 75). Examples of paradigms that could be mentioned are: The Newtonian view of the universe versus Einsteinian view of a space-time continuum, absolutistic versus relativistic view, hierarchic versus egalitarian view, or pessimistic versus optimistic view of life (p. 75). Edgar further stated:

Music relates to my world-view of paradigms. This is why styles are so different from one group of people to another. The musical conventions and languages reflect different ways of structuring aesthetic experience, which in turn are understood as paradigms of thought. Furthermore, there will be reciprocal relationships with music and social structure as well. The practice of music-making cannot be divorced from the way we live socially. (pp. 75-76)

Edgar (1986) illustrated his concept of music's place in human experience with a diagram (Figure 2). According to his view "the various components of human experience are ordered in a particular series of relationships" (p. 76),

In the ultimate case everything depends on the primary commitment to the revelation of God, whether favorably or unfavorably disposed toward it. . . . Cultural life, including musical activity, is not directly related to religious commitment. It is dependent on three other factors which are more directly related to revelation: world-view, moral values and social structure. For this reason it is impossible to divorce musical styles from these three entities. So it is that being a committed Christian, for example, does not mean that one's musical composition will be able to speak forth a Christian point of view, while by-passing the other realities. Musical meaning is filtered through paradigms, which are thought-categories and models that depend on many factors. It is filtered through moral codes and social structures as well. (pp. 76-77)

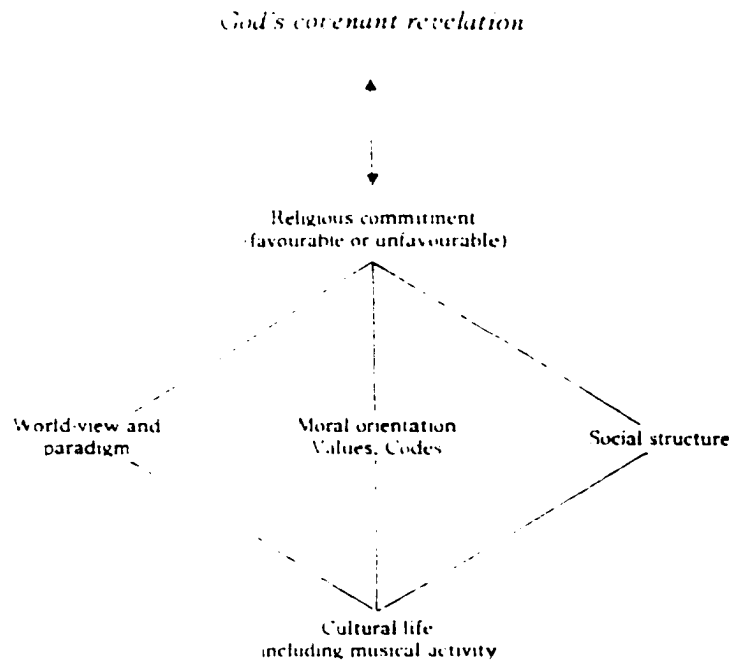


Figure 2: Concept of music's place in human experience (Edgar, 1986, p. 76)

The same kind of ideas as Edgar's have been presented by other writers as well. Gardner (1982) agreed with Edgar that "the sounds clearly express certain concepts" (p. 35). "Judgments about music can" therefore be "made on the basis of philosophical, religious, or political grounds" (p. 35). Wolterstorff (1980) was convinced "that there is always **a world behind** the work, of which the work is an expression; and that often the religion of the artist, or his particular version of secularism, has a central role in that world" (pp. 88-89). Radocy and Boyle (1979), on the other hand, argued that in all societies music functions "as a **symbolic representation** of other things, ideas, and behaviors (p. 166). According to Frith

(1987) "music can stand for, symbolize **and** offer the immediate experience of collective identity" (p. 140). Compared to other cultural forms such as painting, literature, design which like "music can articulate and show off shared values and pride," only music, however, "can make you **feel** them" (p. 140).

Shepherd (1977) and Rookmaaker (1978) seemed to come to the same conclusion. "Social meaning can only arise and continue to exist through symbolic communication originating in consciousness," stated Shepherd. Of this communication "music forms a part" (p. 60). Rookmaaker wrote in the same vein: "We know things in the way the artists have formulated them for us. Sometimes even our lifestyle is formed or at least influenced by artists" (p. 43):

Art [including music] has a complex place in society. It creates the significant images by which those things that are important and common in a society are expressed. By the artistic image the essence of a society is made common property and reality. It gives these things a form in more than an intellectual way so they can be taken emotionally, in a very full sense. (p. 42)

In Rookmaaker's opinion (1978) rock and pop music, for instance, in their total impact including the melody, the rhythm and the harmony are "expressive of mentality, a way of life, a way of thinking and feeling, an approach to reality" (p. 48). Tame (1984) seemed to share Rookmaaker's view.

Music has often encoded entire movements of human life which were virtually non-existent until the musical referent made its appearance. The Beatles' early singles began the creation of an entire sub-culture by encoding it in music. . . . (p. 149)

As we have already noted, there exist definite similarities between the influences of language and music upon society. For example, both act as encoders of intellectual concepts or emotional feelings, and without the key word or piece of music, it is possible for concepts and feelings to be unknown and alien to entire societies. (p. 159)

Summary

This chapter has researched music as a psycho-physiological and socio-cultural phenomenon. The studies reviewed have dealt with the effects of music on people. They have also tried to clarify the way music communicates and the principles of musical meaning in the context of the western culture.

The effects of music on people may be positive or negative, predictable or unpredictable. In therapeutic situations music has been used effectively to help, for instance, the aged, deaf, mentally retarded, cerebral palsied, blind, emotionally disturbed, culturally deprived, speech handicapped, physically handicapped, gifted, and learning disabled. There has also been evidence that music could raise life energy and lengthen the lifetime of musicians. On the negative side, rock music tends to have a weakening effect on body energy and to cause "switching" between the two cerebral hemispheres. Harsh and atonal sounds of modern art music seem to cause nervousness, irritability, lack of sleep, headache, earache and depression in orchestral musicians.

Stimulative music tends to arouse listeners and to have an energizing component. Sedative music, on the contrary, seems to soothe, calm, and tranquilize the behavior. Rhythm, tempo, and dynamic level are the musical elements that have the greatest influence on either the stimulativeness or sedativeness of music. There are predictable effects also in the music used by business enterprises. When Muzak music is used it seems to increase productivity, reduce absenteeism, errors and work fatigue and enhance both employee and customer satisfaction. Unpredictable effects may come out when music is

separated from its originally intended function or if the recipient is not willing to accept the connection between music and its purpose.

Rhythm, the language of physiology, communicates at the primitive level because the body functions--heart beat, brain waves, peristaltic rhythms, diurnal rhythms, etc.--are based on certain regular rhythms. Rhythmic stimulation--photic or auditory driving--may, according to certain studies, cause effects on human behavior from visual sensations--colors, patterns or movements--to psychopathic states and even epileptic seizures. People under stress are especially susceptible to these influences. The same is true when stimulation is simultaneously produced in more than one sensory mode as is often the case in rock concerts, for instance.

Music also communicates at the biological level--through sentics. Using essentic forms the composer is able to express different emotional states, such as grief, anger, sex, joy, love, hate and reverence and convey them to other people. Essentic forms are compared to a key that fits certain locks in the nervous system. Through the inner pulse or motor pulse even the composer's personal point of view, his world view--to a certain extent--is expressed. In this sentic matrix some of the expressions--from the Christian point of view--are positive, such as joy, love, reverence, hope and enthusiasm, and some negative as, for instance, anger, hate, despair and disdain. Sexual rise, one of the possible expressions of essentic forms, is usually seen as inappropriate in the communication of the Christian message.

Although music in itself, on neurophysiological and biological grounds, seems to affect the human body and to communicate different emotional states, many scholars agree that meaning in music has still to be seen in a larger social and cultural context. Trance experienced in a ritual ceremony or mass hysteria in a

rock concert is not generated physiologically by music alone but it is a result of the total ritual situation. The ability to enter into this kind of mindset is culturally acquired and the participant has to accept the connection between music and its purpose. In addition, the structural characteristics of music usually correspond to its intended effects.

The memory systems play an important role in the human ability to decipher musical meaning because musical experience at present is always viewed in relation to the past. Short-term memory is the temporary place where relationships and associations between new images and previously stored images are explored. Long-term memory, on the other hand, is the permanent storage place of information. Actually, every sensory impulse experienced during the life time is stored in long-term memory. The compound images in long-term memory are not, however, precise records of external reality. They are rather records of individual perceptions of external reality originated in short-term memory. They are therefore subject to many biases which may twist the perception but also aid the memory process. Because of the way the memory systems operate, the musical experiences of childhood and youth have a great impact on later attitudes toward music. Musical experiences are also closely related to feelings in life. This together with each individual's own biases--based on his past experiences with music--make the musical experiences at present very personal and sensitive.

There are two kinds of meanings in music, embodied and designative meanings, and the listeners differ in their relation to them. When a stimulus refers to something which is like itself in kind, embodied meaning is in question. In this case musical meaning arises when an antecedent situation, requiring an estimate of the

probable modes of pattern continuation, produces uncertainty and doubt about the temporal-tonal nature of the expected consequent. When the resolution is found the emotional release is the greater, the greater the buildup of suspense and tension has been. According to this theory the value in music is based on the amount of suspense which in turn is in proportion to the amount of information contained in a piece of music. The difference between art music and primitive music lies in speed of tendency gratification. Because the syntactical or structural listening required in art music calls for maturity its value is greater than popular music which is usually connected with emotional and entertainment listening.

Designative meaning, on the other hand, refers to things outside itself and evokes associations and connotations to the world of ideas, sentiments and physical objects. Associations may be based on similarity, symbolism or contiguity. Designative meanings are, for instance, expressed in moods. When moods and associations are combined, thoughts are suggested, and through thoughts human behavior is involved. Designative meanings can also be used as a means of manipulation. This may happen in business enterprises when music is used to bring specific, prearranged behavioral responses in people. The possibility of manipulation is greater if musical associations are used which are alien to their original intended function. Art music, for instance, may be used in commercial advertising and entertainment music as background music in factories and supermarkets.

Music can finally be seen as a tonal analogue of emotive life or as a cultural metaphor. No individual factor of a composition has this kind of meaning alone. Meaning is found in the total musical architecture--with different

compositional elements--as it relates to human experience in the created world. This is God's world. Because of this there is a unity which stems from the one point of origin. Therefore music is able to express intellectual concepts, ideas, and even a world-view, or at least certain paradigms. Musical meaning is filtered through paradigms which are thought categories and models that depend on many factors, such as commitment to the revelation of God--favorably or unfavorable, moral codes, values and social structures. Music has even encoded new ways of thinking and entire movements of human life which may have been virtually non-existent until the musical referent made them generally known. An example of the use of this type of music would be the youth culture which began with the Beatles in the early 60s.

CHAPTER IV

THEOLOGICAL PRINCIPLES OF MUSIC MINISTRY

This chapter will outline the theological principles of music ministry. It will study "the contrapuntal design" of Johansson (1984) and examine its usefulness as a theological framework for the program of music ministry in the SDA Church.

Theology and Music Ministry

As was stated earlier in this study (see this study, pp. 19-20) the theological principles presented in the Bible provide the philosophical foundation for a program of music ministry. This view was supported by several writers such as Leafblad, Gardner, Johansson, Edgar, Gaëbelein, and Schaeffer. Luther, according to Buszin (1961), kept music "in a subordinate position" in its relation to theology. Music was there in order to serve, not to dominate (p. 3). The relationship between music and theology was, however, close. In his letter to Ludwig Senfl (Oct. 4, 1530) Luther was ready "to confess publicly that next to theology there is no art which is the equal to music" (Buszin, 1971, p. 3).

After the Reformation time "there has been very little theologizing about music and arts in the Protestant Church" (Mitchell, 1978, p. 13). Because of this "church music has remained outside of thoughtful systematic theological consideration" (p. 13). Without sufficient ideological background pastors and

musicians, especially in the so-called nonliturgical churches, have gone their own way, each group "entrenched within his or her particular area of professional skill" (p. 14).

Even as the pastor may tend to have a system of theology that excludes church music, the musician may have an understanding of the profession and disciplines of church music that excludes theology. In American theological education (outside of the liturgical denominations) there has been a regrettable history of a two-track system: the pastor takes one track, the church musician the other. (p. 14)

There have been certain reasons for this development. According to Routley (1967) "what we have suffered from . . . is the consequence of believing either that the Bible cannot help us, or that church music is a second-rate subject because the Bible does not mention it" (p. 54). On the other hand, Routley argued boldly that "any question of any importance that a man wishes to ask concerning the moral or spiritual life will be found to be answered in the Bible" (p. 52). The way "the Bible can do that" is in this case "without specifically mentioning church music." What it does say, however, "is of great assistance to us in determining the decisions we have to make in church music" (p. 54). Or, as Oldham (1983) expressed it:

The evangelical church has taken the position historically that the life and thought of the Christian must be consistent with the scriptural revelation. . . . Without such a base, any philosophy of church music is doomed to inconsistencies and ultimate failure. (p. 61)

The questions related to music ministry are not "answered necessarily by direct instruction" (Routley, 1967 p. 52). Nevertheless, "the Bible is not to be rejected because of its elusiveness, but . . . to be wrestled with until the real meaning comes out of its pages (p. 54). The Scriptures do give "certain divine principles which are applicable to church music as to all of life" (Oldham, 1983, p. 6).

To use biblical principles as guidelines is especially important because even "the gift of creativity has been perverted by sin and therefore, for the Christian, it cannot be allowed to function purely in accordance with human desire" (Stefani, 1981, p. 272). Stefani was convinced that "because man cannot trust his tastes and feelings as a safe guide to truth and goodness, he must receive outside revelation" (p. 272). Johansson (1984) seemed to share the same opinion:

If one agrees that standards are a matter of taste and that one taste is as valid as another . . . then that is the end of it. Carried to its logical conclusion, all music (and everything else for that matter) is of equal value. Such a stance is intolerable for a Christian because it implies that instead of being in a fallen condition all men are perfect, that God has given to every man similar gifts, all used equally well, and that the world is devoid of any value system. . . . Such a philosophy belongs to the absurdists who deny value, achievement, or authority. It is not a viable option for the Christian. (Johansson, p. 19)

Theological Framework for the Philosophy of Music Ministry

In his book Music Ministry: A Biblical Counterpoint, Calvin M. Johansson (1984)--who had studied the same topic in his doctoral dissertation ten years earlier (1974)--has constructed a "contrapuntal design" based on theological principles. His design, according to himself, is supposed to work as "the philosophical basis of a pastoral music ministry" (p. 8) or as "the framework of a workable music ministry" (p. 110).

This dissertation project will use Johansson's design (1984) as a theological framework for the philosophy of music ministry. It will also compare Johansson's views to the authoritative writings within the SDA Church. The purpose is to create a theological basis for the philosophy of music ministry in the SDA Church.

"The field of inquiry" in Johansson's study (1984)--his main concern--was "the pastoral music ministry, as opposed to the evangelistic, missionary, or other music ministry" (prologue). This did not mean, as he said, that the principles presented in the model "would automatically be invalidated when applied to other music ministries." It did mean, however, that "certain emphases would be changed" (prologue).

Pastoral Ministry of Music,
a Biblical Counterpoint

Webster Encyclopedia (1985) defined the term, counterpoint, in music as "the art of combining two or more different melodic lines simultaneously in a composition." The word comes "from latin punctus contra punctum, meaning 'note against note,'" (p. 231) or precisely translated point counter point. According to Johansson (1984) the term "is used to describe music in which independent melodic lines (themes) are combined so as to affirm their collective dependence on one another" (p. 108).

When the term counterpoint is applied to Johansson's theological framework (1984) it is vital to understand that in the model "no single doctrine or theological topic is intended to stand alone. Each needs the others in a contrapuntal dynamic." Only when the "independent themes are harmonized by combining them in disciplined relationships" will the whole design make sense, or in musical terms "music . . . will be forthcoming". . . . "Approaching our theological topics contrapuntally (in relationship with one another, as it were) will keep one from hasty, naive, and simplistic solutions that serve only to emphasize one side of the truth" (prologue).

In accordance with Johansson's view (1984), especially "in the theological realm, the finite mind can best understand truth within the tension of apparent opposites" (p. 7). God is a great mystery that "cannot be contained by propositional statements" of human language (p. 7). "As soon as we think we have discovered all revealed truth, we discover," as Johansson expressed it, "something else that does not negate our previous understanding but widens it, even though it may seem contradictory" (pp. 7-8). For example, "Jesus was fully human yet fully God. God is immanent yet transcendent . . . sovereign yet permissive" (p. 8).

In our quest for a workable philosophy we will discover many seeming contradictions, each standing alone in its rightness but showing fuller truth in relationship to the others--a beautiful contrapuntal design which is the philosophical basis of a pastoral music ministry. (p. 8)

The seven major themes which are parts of the contrapuntal design by Johansson are: the doctrine of creation, the *Imago Dei*, the incarnation, embodying the gospel, faith, stewardship, and the transcendency of God.

The Doctrine of Creation

Johansson (1984) saw the doctrine of creation as "fundamental to both theological and artistic realms" (p. 9). When God created man, He gave "creative gifts" such as "the artistic raw material of our world, personal creative ability, and the compulsion to create in freedom" (p. 9). Whatever creative abilities man may have are "totally derived from God, for without Him all things would cease" (p. 9).

There is a vast difference between God's creativity and the one given to man, however. Whereas God is able to create "*ex nihilo*" man is not. God "creates out of nothing" and "originates absolutely that which was not" (Johansson, 1984,

p. 9). It means that God's creating work is no "mere rearrangement of finite elements but the creation of those elements that never were" (p. 9).

Man, on the other hand, according to Johansson (1984), is not able to "create *ex nihilo* and is therefore dependent upon God and the created order" (p. 9). He can only use the raw material, be it sound, color, or stone, that already exists. His sphere of action is limited to the reorganization of the "God-given elements into some meaningful reality" (p. 9). In spite of this limitation man has the capability of bringing "freely into being that which has not existed," (p. 10) such as works of art which can be unique and of high quality.

This doing of something new, this ability to be original, to overcome the confusion and chaos of the world, to see and hear where others know only a void, to bring joy through beauty and truth, is the closest he [man] can come . . . to fully apprehending his having been made in the creative image of God. (p. 23)

In this creating process man still needs a certain independence. Without independence it is impossible to work as an artist. Created by God man "is a recipient of God-given freedom, has a free will, and is responsible for his own free activity" (Johansson, 1984, p. 9). Man is at the same time or moment fully dependent and fully independent. Whatever man has is a gift from God: life, creative ability, and artistic raw material. How he uses them depends on his free will. Man is, however, responsible for his actions.

The artist, being independent yet dependent, relying on himself yet on God, and creating in freedom yet being bound, is caught in the tension between his humility and his exaltedness. The balance achieved in the creative application of these opposites will give a proper perspective to the music ministry. (p. 10)

Here the church musician is caught in tension between two apparent opposites: independence and dependence, freedom and commitment, humility and

exaltedness. On one hand, this makes his working situation challenging, even difficult sometimes. On the other hand, these contradictions reveal the inscrutability of divine truths. Each side of the truth is a truth in itself, in its own rightness. Together they bring about a fuller truth, a balance that is both creative and interesting.

The doctrine of creation affirms also, according to Johansson (1984), "the goodness of the material world, for nothing in the world which God created is intrinsically evil" (p. 10). It does not mean that the material world would not be "involved in the Fall." It has often been seriously misused. The world is not perfect. Nevertheless, as "a gift from God it has potential, and is fundamentally good" (p. 10).

Another basic principle of creation was God's purposefulness. He imposed "form upon chaos and order upon confusion" (Johansson, 1984, p. 10). The "orderliness, or form" seems to be woven into the very "fabric of the universe." It "is a basic principle found in all creation and . . . a requirement for artistic intelligibility" as well (p. 10). Because a design, not chaos, is found "at the bottom of creation" and because music is "part of the created order of our world", it must also "participate in the laws of our existence" (pp. 10-11). "Without coherence, shape, purpose, or 'form,' there is no music," Johansson argued (p. 11).

Johansson (1984) saw in the music of John Cage a timely example of artistic purposelessness, which is representative of the experimental style (see this study, p. 124). Cage, who propagandized for the world view of Zen Buddhism, expressed in his music a pessimistic viewpoint of "no return" and nihilism (Routh, 1968, p. 214). Johansson (1984), on the other hand, found Cage's aleatory music

lacking in coherence, shape, meaning and form. Musically it expressed "the philosophy of the absurdity of meaning in life" and was therefore "worthless as church music" (p. 11).

Musically he [Cage] shows the world and all therein to be accidental, purposeless, and chaotic--the product of chance.

. . . an allegiance to the Biblical doctrine of creation, which holds that God imposed form upon formlessness, that the world has purpose and meaning . . . and that the material world is good, demands that the creative artist's work mirror reality. . . . In reflecting the philosophy of purposelessness, aleatory music is absolutely useless for any kind of positive affirmation concerning the real world and is therefore worthless as church music. (p. 11)

Creatio continua--continuing creation

God not only created the world once, He continues to maintain and sustain it as well. This ongoing process is called by Johansson (1984) "**creatio continua**" or continuing creation. It is part of the creation work and "cannot be separated from it" (p. 11).

Responsibility for **creatio continua** was partly given to man. The Bible emphasizes this fact in different ways: "Then God said, 'Let us make man in our image, after our likeness; and let them have dominion . . . over all the earth' (Gen 1:26). "'Thou [God] didst make him {man} for a little while lower than the angels, thou hast crowned him with glory and honor, putting everything in subjection under his feet.' Now in putting everything in subjection to him, he left nothing outside his control" (Heb 2:7-8). Theologians have called this responsibility of man "the **creation mandate**," a "divine charge" upon "all men to live out their creaturely existence creatively and fully" (Johansson, 1984, p. 12). It is an attitude that was intended by God to become a way of life including all areas and disciplines of human existence.

All men are by nature wonderers, imaginers, and inventors, though in their fallen state they need to be reminded again and again that they do not automatically live creatively. Effort is required. They need a far-sighted vision of what the world might become and the will to implement their vision. (p. 12)

The divine charge upon men included the cultural mandate as well.

Nothing was left outside their control. Part of their responsibility was "to form and fashion the world culturally," stated Johansson (1984, p. 12). When this kind of call is given to a Christian artist—including a church musician—it is not a trifling matter, it is not a call to play with God-given raw materials without any noble purpose or vision, but a serious call to a prophetic mission.

The cultural mandate is a call faced by every artist . . . His primary purpose is to take the stuff of creation and incarnate it into a meaningful form that speaks deeply and powerfully of the fundamental but often invisible truths of our existence: birth, life, death, tension, release, relationship, tragedy, ecstasy, newness, eternity, suffering, sound, silence, redemption, and so on. The artist is not to be an idler in the world but a prophet. He has a God-given mission to fulfill by influencing, shaping, and directing the values, and vision of culture. (p. 12)

The cultural mandate within the church is not limited to individual Christian artists alone. "Cultural development is well within the scope of the church's active concern," according to Johansson (1984, p. 12). The whole church should be included. This kind of new concern would not only "change the artistic climate of the church from an often inflexible conventionality to a flexible originality" (p. 13), but would make an impact on the cultural climate of the world as well. There is a precondition, however. The church "will make an impact on culture" only to the extent that its own position on the arts "is based on sound biblical doctrine" (Johansson, 1974, pp. 337-338).

The church has a firm obligation, because it is a community of the redeemed, to do everything it possibly can to influence the general musical culture as well as that of its own specific congregation toward musical integrity. A church music program must live by the musical meaning of the theological

principles for which the church stands, even with the ridicule of contemporary culture (should it arise), and more seriously with the clamor of accusations by clergy and congregation alike that the church's music is impotent because it will not bow to contemporary musical fads or to mediocrity. (pp. 339-340)

Creativity

Johansson (1984) had a specific definition for the word creativity. In his text, creativity meant "that which breaks new ground imaginatively and with integrity." To be creative is "to originate with artistic excellence" (p. 15). For his idea of creativity Johansson found a model in nature, in God's creation.

The beauty of nature gives us a clue as to the direction man's creativity should take. Wherever we look, from the full breadth of the landscape down to the microscopic cell, we see beauty and order without exact duplication of anything. Our own creation will be but a shadow of this heavenly creation, but it is absolutely mandatory that it be at least a shadow. Whenever man is selfish, petty, lazy, indifferent, small, or unconcerned, his creative activity is far from being what God intended. (p. 15)

The key to creativity is imagination. It "is the womb in which the creative seed is conceived and developed." Without imagination "there is no art" (Johansson, 1984, p. 16). The creative act has two phases, one which is subjective and intuitive, and the other objective, "that which is crafted." Imagination is needed in both phases. "The first is a matter of the creative unconscious, the idea; the second is a matter of giving good form to or of incarnating the idea" (p. 16).

Both phases of creativity also need nurture. According to Johansson (1984) "the church should provide that nurture for its musicians" because, "for the Christian artists, the church . . . is their base of operation . . . it is here that they ultimately belong" (p. 16). Johansson found, however, certain hindrances to the nurture of creativity within the church. "Complacency . . . toward music in general and new music in particular, uncaring attitude . . . toward originality is well known"

(pp. 16-17). People are "satisfied with things as they are." This is an atmosphere that "stifles the creative gift" (p. 17). Another hindrance is conformity, opposite to creativity. Music that is "composed as a result of forced conformity to the church's dictates in matters of style, taste, harmonic idiom, instrumentation, theological theme, melodic line . . . is bound to be shriveled creativity" (p. 17). This is not the way things ought to be in the church.

Rather than demanding conformity, the church should give opportunity to the artist, who, under the influence of the Spirit, creates as a member of the Christian community. By sponsoring and encouraging the composition, performance, and appreciation of music that breaks new ground imaginatively and with integrity, the church testifies in deed to its God-given task of being a beacon of truth in our world. (p. 17)

Johansson (1984) was concerned that complacency and conformity were often seen in the selection of church music. "Most of it falls far short of showing the kind of newness, inventiveness, and integrity consistent with the Biblical standard" (p. 19). According to Johansson "much of the religious 'new' is commercialized variety of afterthought, a warmed-over version of pop music's last frontier" (p. 19). He had also a word to musicians because "many church musicians are more concerned with popular approval, prettiness, novelty, and identification with the standards of the general populace, than in assuming the Biblical pattern of imaginative ongoing creativity" (p. 19).

The church music program must clearly articulate what it expects from its composers. In every age artists have been affected by the forces and expectations of the general cultural [sic] climate. If it [the church] will not utilize music which is inferior, much of the steady stream of mediocre works will dry up. Creativity demands a proper environment. (Johansson, 1974, p. 338)

The Imago Dei

Johansson (1984) understood that "the doctrine of the **Imago Dei** [God's image] is closely tied to that of creation" but should not be seen as "identical with the creation mandate" (p. 21).

The **Imago Dei** is concerned with man's inner nature, the creation mandate with a command for continuing creation. Fulfillment of the mandate is achieved because we are equipped to do so through God's gift of the **Imago Dei** (pp. 21-22)

The relationship between God and His creation, and God and His image is understood differently in different religions. In the pantheistic view found in Eastern mysticism "God and universe are identified" and finite beings are seen "as merely part of God" (Webster, 1985, p. 683). In Christian thinking--in harmony with the revealed revelation--"the Creator is entirely separate from that which He creates" (Johansson, 1984, p. 9). Created in God's image, man was endowed with a free will and an individual personality of his own.

The broad **Imago Dei**

The broad aspect of the **Imago Dei** emphasizes the fact that in the Fall man, who had been "made in the image of God, did not completely lose" that image (Johansson, 1984, p. 22). The **Imago Dei** was tarnished but man "did not become a devil when he fell into sin." Part of the image "is nonetheless still there" (p. 22).

Johansson (1984), with such classical Christian thinkers as Augustine (354-430), Bonaventure (1221-1274) and Thomas Aquinas (1225-1274), understood that the **Imago Dei** in man "can be seen as man's creativity." The creativity is "in his very bones, for the creative force is deeply ingrained in his nature; it is the core of his being" (p. 22).

The creativity given to man in the **Imago Dei** is an endowment given to all men To be a creator requires reason, freedom, responsibility, natural rightness, love toward that which is being created, personality, and a predilection for what is beyond oneself. The **Imago** is literally man's endowment for creativity in a very large sense, involving much more than we normally associate with it. It is a mark of his humanity and applies to all men in every area of life, regardless of his being a saint or a sinner, regenerate or unregenerate. (p. 23)

In the Fall the creative ability of man was, however, weakened. Because of his disobedience, "his creating is a fallen one" and he is destined "to struggle continuously against the heaviness of the world" in order "to turn that creativity into worthy channels (Johansson, 1984, p. 24). Still man "will always be creative. . . . It remains a part of his glorious heritage" of creation (p. 24). Therefore--and in spite of the Fall--"man has created great and noble works" that have glorified the Creator (p. 27).

The narrow **Imago Dei**

As an opposite to the broad **Imago Dei** is the narrow view. It holds, according to Johansson (1984), "that the image was destroyed in the Fall; that man, having come into sin, no longer retains any vestige of his former stature" (p. 24). The restoration of that image can only take place as man "is redeemed, as he comes to God through Jesus Christ, the perfect image. . . . The image cannot be known outside of a saving relationship with God" (p. 24).

The narrow **Imago Dei** "should be understood on three levels: (1) man is **in** the image of God; (2) he is **becoming** the image of God; and (3) he **images** God" (Johansson, 1984, p. 24). "First, man is in the image of God as he accepts the propitiatory work of Christ. Through the atonement, his debt has been paid and he stands before his Maker justified, perfect in righteousness" (p. 24). Second, man is

becoming the image of God," when his being is "conformed to the image of the Son. Here the Christian life is a process of growing into Christ's likeness" (p. 25). "Third, the word **imago** is understood "more as an active verb than passive noun. . . . To 'image' is to make visible, to represent God in deed in such a manner that the meaning behind the action is seen" (p. 25).

Being in the image of God, or in other words, being born again means that man "is a new creation" (2 Cor 5:17). He is there in order to serve both God and his fellow man (Johansson, 1984, p. 25). He is there to be God's witness "to the full meaning of the image of God in man" (p. 26) and to represent God in every sphere of life--within and outside of the church:

The imaging of the redeemed is articulated in every sphere of life: economic, social, political, domestic, religious, and aesthetic. . . . It is not a matter of talking, of verbal barrages: it is expression of God's intention through **what we do**. . . . Nothing is exempt. What we read, how we spend our money, the care for our families, the intensity of our study, where we go, the help we give our neighbor, our consistency in church attendance, the music we listen to, the television programs we watch, and the language we use, are only a few examples of ways that our imaging impacts the world. (p. 26)

In connection with the broad **imago Dei**, the assertion was made that the creative ability is "all-inclusive," "an endowment given to all men." In the narrow view of the **imago Dei** one can see "an intensification of man's general creative powers" (Johansson, 1984, p. 26). He has now "a direct link through Jesus Christ to the source of all creativity." Actually, "artistic creativity should be expected to be heightened by one's becoming a Christian" (p. 26) because "redeemed imaging is a much more potent, personal, and specific type of imaging than that found in the broad image" (p. 27).

Life in the Spirit, redeemed life, has no business with the petty, the trivial, the mediocre, but rather with richness and fullness, life pregnant with the promise of God, who is concerned with the right, the true, the just, and the

pure. . . . The church music program . . . can and should be a highly polished mirror that collects and shines forth redemption creativity. (Johansson, 1984, p. 106)

The narrow aspect of the **imago Dei** also contains also the idea of musical testimony. An individual Christian or a congregation "faces the prospect," according to Johansson (1984), that through their selection and practice of music "God is shown in a very definite way" (p. 27).

We image God in the music we do. When the program is hit-or-miss, we show forth a God who lacks purpose and direction; when our work is not well prepared, we image a God who is lazy and slothful; when performance preparation is last minute affair, we show forth a procrastinating God; when our performance of music lacks vitality or artistic grace, we show God to be inert; when our musical choices revolve around our favorite style or body of composition, God is seen as rigid and unbending; and, above all, when the music we choose lacks creativity in the full sense, we image forth a God of 'creative' mediocrity. (pp. 28-29)

When man is "made in God's image once and then reformed into His image through Jesus Christ" it gives "an evangelistic reason for setting forth in music a higher and more noble image than that found in the broad image. . . . Redeemed imaging is the **imago Dei** at its highest and best" (Johansson, 1984, p. 29).

The Incarnation

Christ's incarnation was "the main event in God's disclosure of Himself to mankind" (Johansson, 1984, p. 30). Christ "was at the same time fully God and fully man, neither nature compromised because of the other. . . . He was divine and human," and still "untainted by sin" (p. 30).

There are two uncompromised, apparently opposing, aspects in godhood: immanence and transcendence. When Christ was incarnated God did not become "identical with us" (Johansson, 1984, p. 30). According to Johansson, in "a radical

immanence . . . the distinction between God and us is eroded by an unhealthy familiarity," whereas in "a radical transcendence . . . God is banished to the heavens." He is "out of touch with the world and out of touch with the day-to-day events of our lives." Johansson emphasized that both sides--immanence and transcendence--are needed. In the incarnation, however, "exists the ultimate, and final step in showing to us that God cares deeply for His creation" (p. 30).

The doctrine of incarnation has two areas which are "highly instructive for . . . the ministry of music. The first has to do with the pastoral stance of the church musician, and the second with communication" (Johansson, 1984, p. 31).

Pastoral humility

Johansson (1984) saw the suffering servant image of Christ as the role model for a minister of music. He referred to the apostle Paul's statement (p. 31) on how Christ took the "human form . . . humbled himself and became obedient unto death" (Phil 2:8).

Jesus was a man who gave up everything to become a servant to those who by natural right should have been His subjects. The tenor of the entire Christ-event was a humble service. . . . He kept company with prostitutes and tax collectors as well as with teachers and rabbinical scholars. He turned none away and treated those who came to Him with kindness, gentleness, and a patient endurance. (p. 31)

There are no Christians who are "excused from humble service" (Johansson, 1984, p. 32). They are "to endure pain, suffering, and hardship on behalf of those" to whom they are called (p. 32). This call applies to ministers of music as well. The "quiet, gentle, meek, patient, long-suffering, and nonsensational example" of Christ will help and support "the church musician through his own

hours of despair, self-abjuration, and absence of that which he believes is due him" (Johansson, 1984, p. 102).

Pastoral ministry at work . . . will show the music director to be an ardent under-shepherd of those entrusted to him, ministering to the sick, praying with the needy, and partying with the joyful. He will be a janitor when necessary, an errand boy if needed, a preacher if called upon. No task is too great or too small. (pp. 113-114)

The humble attitude of a church musician is, however, on special trial when his own area, music, is concerned. In his work "he is often called upon . . . to give up things . . . which are meaningful, necessary, and sometimes which form the very heart of his artistic vision" (Johansson, 1984, p. 32). He may feel that "the congregation does not grasp what he is trying to do." The problem does not seem to be "that he lacks good intention. . . . He is a tireless promoter, conductor, educator, and scholar," and in his music program he "attempts to be a model of Christian artistic endeavor" (p. 32). There is a danger, however, that in the long run "musical pride . . . will come to play a greater part in the musician's personality" and "the classic breach between congregation and musician inevitably opens." In this situation the musician may easily think "that the congregation knows nothing and should say nothing about the music." The congregation, on the other hand, feels "that the musician is an arrogant elitist who uses them for his own musical gratification." Johansson found that it is just here "that the doctrine of the incarnation can bring healing to a painful split--a split that only gets worse as basic positions harden on both sides" (p. 32).

When the doctrine of incarnation is taken seriously the primary concern is not for the music but for the pastoral care of people.

The doctrine of the incarnation demands that the musician become a pastor. When the primary concern is for the music itself, the pastoral role of

care for people will be minimal. Such an emphasis does not do justice to the theology of the incarnation for it often puts the musically poor, desolate, and drunken (musically speaking) on a lower plane than he who 'serves.' As a servant the music director is to wash humanity's feet, to minister to people where they are--not to lament the possibility of having to lower his station in life. (Johansson, 1984, pp. 32-33)

As the apostle Paul expressed it, "we, though many, are one body in Christ" (Rom. 12:5). Referring to the same principle, Johansson (1984) emphasized that a church "cannot exist without a sense of togetherness between musician, pastor, and people" (p. 32). Therefore "it is vital that the music director view amateur musical expression through the incarnation." In order to achieve a sense of "congregational togetherness" within a church there must be active congregational participation. And in order that participation is possible for an average church member the congregational music cannot exist "on a consistently higher level than people's ability for comprehension" (p. 32).

The example here for the church musician is again Jesus himself who, "in coming to earth, came not to the elite only, but to all people" (Johansson, 1984, p. 32). It means that "the pastoral musician must swallow his musical pride and take into consideration (without condescension) others who are less artistically advanced." He will not cast aside "the opinions, tastes, and suggestions of those who know less than the minister of music." According to Johansson a church music program can "be considered incarnational" only so far as it "begins to take seriously the views of the less skillful. . . . The minister of music must stoop in humility" (p. 32).

He has no time to mourn his lack of position, the disrespect shown his professional abilities, or the unfairness of people who are musically inferior but who dictate his course. As does every Christian, he needs to show God's love. His basic philosophical stance and the premise from which his entire program comes must be predicated upon this position. In servant form, the

pastoral duty of the musician is to care, to be concerned, to show regard for-- in a word, to love. (p. 33)

It is an erroneous conclusion, however, if the pastoral love discussed in the foregoing is seen in a narrow meaning "doing what the people want" (Johansson, 1984, p. 33). Johansson understood that "authentic love . . . is much more than this." It "goes beyond what is immediately apparent. It does not mean catering to and fulfilling every fleeting whim. Authentic love is responsible and takes into account final well-being" (pp. 33-34).

Relevancy of communication

According to the Bible man did not go to God. "It was God who established the relationship that man could not build himself" (Johansson, 1984, p. 34). It was God who came to man "in terms people could understand." Jesus incarnated was "a translation of God into meaningful language." "He who dwells in light unapproachable . . . comes as a man on man's own terms, and in a form that man can apprehend." God "is no longer incomprehensible. He is unmistakably relevant" (p. 34).

One of the principal tasks of the church is to communicate the gospel to men in a language that people can understand. In harmony with the biblical teaching Johansson (1984) emphasized that knowledge must precede faith, "and only as we speak intelligibly can knowledge be communicated" (p. 35). In connection with church music "the incarnational approach . . . means that the musician must be responsive to the congregation's thinking" He should realize "that church music must have significant meaning for them" (p. 34).

Jesus, although He "never won any popularity contests," was relevant (Johansson, 1984, p. 39). But what does it mean that church music should be relevant? This is one of the most critical questions that the philosophy of music ministry should be able to answer. This is what Johansson had to say about it:

The criterion for evaluating . . . music is not the degree to which it pleases, for this places too much emphasis on the music itself, thereby making it highly charged, overpowering, and direct, but the degree to which it has familiarity within the cultural context of its listeners.

Relevancy in church music is neither a matter of popularity nor of intrinsic worth, but a matter of identification with the music. That is to say, the music must have something about it which is recognizable and ordinary, both in the configuration of the various musical elements and in its total impact. (p. 39)

Johansson (1984) also listed other characteristics of relevancy in church music. According to him, in order to be relevant, the musical system of a church "should normally comply with that found within the general culture" (p. 39). It should "also pay attention to the peculiar musical culture of the congregation," not necessarily being "their favorite music," or filling "their expectations for a church music, or one's preconceived notions for the music of a certain denomination." What it should do is to take into consideration "their actual, real, and exact capability for handling particular materials." To achieve this the minister of music should know the precise skills and aptitudes of a congregation" (p. 39).

The musical capability level of a congregation depends on different factors, such as "the musical mind set of the particular congregation . . . its geographical location, church denomination, social class, average age, taste, general educational level, and its past musical experiences" (Johansson, 1984, p. 39). The church musician has to deal with all these aspects--whether he likes it or not--before he is able to make a fair evaluation of a congregation's musical level.

Perhaps he needs "a certain sense of conglomerate center from which a balanced approach can be taken" (p. 40):

Even within a single congregation there are differences in age, taste, and cultural conditioning that will affect the choice of music. . . . In appraising their musical tolerance one observes their level of understanding without losing sight of his musical goals which are determined by his musical and theological vision and standards. (p. 40)

Relationship of the form and content in communication

Communication has two sides: form (method) and content. The form has to be relevant so that people can understand. At the same time, however, the form should "be faithful to the content of the message" (Johansson, 1984, p. 35).

Otherwise "the facts of the communication" may become "distorted by the mode of communication" (p. 34).

The form of the communication is not everything. It is when the two, form and content, are in conflict that we have problems. We must be relevant in order to communicate, but our relevancy must be under the judgment of the gospel message. (p. 35)

The incarnation does not speak of relevancy alone, it speaks of the content as well. The incarnation was, according to Johansson (1984) like a "perfect work of art in the sense that there is an insoluble unity between what Christ had to say and the way He said it." In Christ's life and ministry "the form and the content supported each other" (p. 37). When Jesus took "upon Himself the form of a man," He "remained sinless" (p. 35). He was "relevant without participating in the activities of the dishonest tax collectors, prostitutes, and thieves" (p. 35). "The incarnation did show that God stooped to earth. He did lower Himself and become man. He did become relevant. **But Christ stooped in order that He might pick man up**" (p. 36).

Although relevancy is important it can be carried to an extreme. If that happens it would mean "the death of a prophetic music ministry, because musical life would depend on what is and not on what should be" (Johansson, 1984, p. 36). If relevancy is made the first priority in communication "the peculiar twists and turns of mass culture, which is largely anti-Christian . . . would entirely determine the music of a church" (p. 36). The main criterion for evaluating music would be "the degree to which it is liked" (p. 39). Church music would become "a kind of musical taste treat" and pastoral music ministry would sink "to acting in the capacity of chef or waiter" (p. 39).

In the church we often have the notion that effective communication only takes place when one 'digs' that which is pretty, familiar, undemanding, popular and well-liked--a kind of music that sweetens the sourness of the text--a tool that 'disarms' the natural resistance of the listener, softening him up for the message. . . . The greater the liking the better the communication. Musical communication then boils down to serving up what the people like and want to hear, a kind of musical taste treat that actually turns out to be a continual orgy of musical self-indulgence. (pp. 38-39)

This kind of overemphasis on relevancy is contrary to the message of incarnation. "an excuse for a life of musical deprivation and total cultural determinism" (Johansson, 1984, p. 36). Johansson saw that in incarnation "just the opposite is true." The incarnation is actually like a gate which "opens to the whole man God's endless, boundless, and unfathomable creative energy through life in Christ" (p. 36). This was also the very message of the narrow aspect of the **Imago Dei**.

Manipulative use of music. When the rich young man came to Jesus he asked: "'Good Teacher, what must I do to inherit eternal life'" (Mark 10:17). Jesus gave the man an answer that made him sad because he was not ready to renounce

his possessions for Jesus. The Bible simply tells that the man "went away sorrowful; for he had great possessions" (verse 22). Jesus did not use any pressure on the man but gave him full freedom of choice.

Human communication, on the contrary, "is commonly thought of as a process which takes place when one imposes his views on another" (Johansson, 1984, p. 36). This is a kind of propaganda or manipulation, "pressing on people what they do not have, making the technique parallel to the Madison Avenue concept of selling something" (see this study, pp. 163-166 and 196-198). Johansson found that there is "often great frustration on both sides. The communicator is frustrated because what he is trying to say is not 'getting across,' and the one receiving the communication is frustrated because he may not like the content of the message" (p. 36). Or, he just thinks that there is a general overflow of messages. The receiver "is being exploited and treated as a thing" (p. 37). As was seen in the example above, Jesus' communication was different. It was more implicit involving "discovery, relationship, and dialogue." He did not use any "high-powered selling techniques, sales gimmicks, or slogans." If manipulation or brainwashing is used in communication of the gospel content, "the message is inevitably changed" (p. 37).

Another problem related to the manipulative use of music is that there is too much music altogether. "Music of all kinds is used for environmental background" (Johansson, 1984, p. 48). Music becomes Muzak that "is not to be listened to (that is, listened to with the critical faculties of one's whole person), but rather to be used as environment, just to be there, unobtrusively in the background like pastel colors on a wall" (pp. 48-49). Musical sensibilities are affected "to the

point that great music has little chance to speak to us." People do not only cease to listen, they cease to hear as well (p. 49).

Embodying the Gospel Content--
Not the Mass Culture

Gospel content and its form of expression--in this case music--should form a unity. The form, however, "shows a variety of meanings--a variety of contents" (Johansson, 1984, p. 38). Content in music can be described on several levels. Referring to the earlier discussion on different meanings in music, embodied and designative meaning (see this study, pp. 181-204), the levels of musical content, according to Johansson, could be categorized as follows:

Levels of content with embodied meaning: (1) the elements of a musical work, the melodies, harmonies, textures, rhythms, and so on; (2) the beauty resulting from a formal organization (p. 37).

Levels of content with designative meaning: (3) the emotional impact of music; (4) the story suggested by the music--in program music; (5) the 'vision' of the artist; (6) the intuitive idea--musical or otherwise of a work (p. 37).

The levels of content, according to Johansson (1984), are "an attempt to define and understand what the work" of art means. What one is able to see and appreciate in an art work depends on what he "brings to it in terms of his own experience, talent, and interest" (p. 38).

An art work can mean something different to the appreciator than to the artist himself, a trait of all communication, including verbal communication. However, within a given cultural context there will be a general correspondence between the two, even though they are not identical in all details. (p. 38)

In church music there is still another variety of meanings, "the dimension of gospel content" (Johansson, 1984, p. 38). The musical form is not able to

incarnate the gospel materially. What the musician can still do is to show "the meaning of the gospel implicitly in the medium of music" as "an analogue of the gospel" (p. 38; see this study, pp. 180 and 198-204). In the song "the medium (music) embodies the gospel content indirectly, the text expresses the gospel directly" (p. 42). Not that every form of music can do it. The form must be such that it is capable of embodying or analogizing the gospel content, "the true, honorable, just, pure, lovely, gracious, excellent, and worthy" (p. 38). "In a sense, the music becomes the gospel" (p. 43),

The medium (music) is not neutral; since it is dynamic force, it deserves careful consideration. The medium either colors and reinforces the words or it contradicts them. It is the most powerful element in singing. The music swallows the words to the extent that a song is not really the art of poetry or the art of poetry and music: a song is the art of music. . . . It is the music that actually 'carries' the song by its ability to materially represent **general** gospel content. (p. 42)

Association and connotation are important aspects relating to musical meaning (see this study, pp. 191-196). Music that is associated in human experience with such noble ideas as those listed above can be used to express the gospel message. These traits of integrity also "adhere to the universal artistic principles of coherence, unity, continuity, dominance, variety, and tendency gratification established by God in creation" (Johansson, 1984, p. 38; see this study, pp. 256-258).

Comparison of gospel characteristics with those of pop music

The character of gospel as well as pop music can be described with several attributes. On the following pages twelve of them--listed and studied by

Johansson (1984)--will be compared; first, the characteristics of the gospel (pp. 43-45) and then the ones of pop music (pp. 51-53).

Gospel characteristics:

1. Individuality. The gospel of the Lord is universal in scope but personal in application. . . . He [God] does not require, nor even wish, that we become a standardized product. Each of us is unique and is to bring a further and distinct glory to God's capacity for creating individuality. . . . Individual personality remains a very precious part of the creative work of God as shown to us in the gospel of Jesus. (Johansson, 1984, p. 43)

2. Non-materialism. The love of material possession is a hindrance to full participation in the kingdom. . . . For the Christian, possessions are a means for building up the kingdom. . . . The rich young ruler [Mark 10:17-22] as well as Ananias and Sapphira [Act 5:1-11], are Biblical examples of people whose love of money kept them from God's best. The gospel does not tolerate any claim that one of its purposes is the selfish accumulation of this world's goods. (Johansson, 1984, p. 43)

3. Creativity. In being a Christian, one finds that he is truly free from the inside out, free to be uniquely creative and original. The gospel is no cosmetic facelift but a matter of life-changing orientation running deep and swift in its cleansing, shaping, and loving power. (Johansson, 1984, p. 43)

4. Sacrifice. Sacrifice . . . appears throughout the Bible and culminates in God's ultimate sacrifice of giving His only begotten Son to die a hideous death for our sins. . . . The Lord calls us to serve, not on the basis of what we can get out of it, but on the basis of what we sacrificially have to give. (Johansson, 1984, pp. 43-44)

5. Discipleship. Christ's death and resurrection put an awesome responsibility on those who accept Him as Saviour--a responsibility to give Him everything we have and are. . . . There is a cost to such discipleship and the gospel does not water down the requirements. Few are willing to pay the price. There are no shortcut methods, no easy ways, no getting around the fact that discipleship means discipline. (Johansson, 1984, p. 44)

6. Joy. True discipleship . . . means joy--a deep-seated joy that comes by taking upon oneself Christ's yoke, by doing the will of the Father as revealed in the gospel of Christ. . . . This joy is not predicated on earthly circumstances or on man himself, but on what Christ has done. It is therefore changeless and undiminished because Christ is ever the same. This joy is not mere amusement, entertainment, or fun; it is beyond description in its depth. (Johansson, 1984, p. 44)

7. High standards. The gospel contains standards that exceed those of the law as well as those of the world. There is no higher calling more stringent than that required of the Christian. And God is the source of this requirement, not man. It is a heavenly calling, a divine standard which consists of what man can accomplish in Jesus Christ--not of what man thinks he is capable of doing by himself. (Johansson, 1984, p. 44)

8. Principles above success. Integrity is everything to a Christian. His methods and motivations for accomplishing goals are important because the gospel is not so much concerned with achievement as it is with a methodology for living life eternal. . . . One can have the outward display of Christianity, but if he does not manifest the inward work of the Holy Spirit, it is all for nought. (Johansson, 1984, p. 44)

9. Reality. The gospel does not teach that life in Christ should be a continual longing for utopia. . . . Jesus' teaching . . . is very much concerned with the here and now. We are not to try and escape reality, but to see reality as a gift to be enjoyed and a responsibility to be embraced. (Johansson, 1984, p. 44)

10. Encouragement for the best. Christ asks the best of a man. 'Thou shalt love the Lord thy God with all thy heart, soul, mind, and strength and thy neighbor as thyself' shows nothing slipshod, second-rate, or inferior about the degree of commitment expected. . . . The gospel requires nothing less than our all. (Johansson, 1984, p. 45)

11. Meekness. Blessed are the meek, for they shall inherit the earth (Matt. 5:5).

Our Lord taught that the sensationai is not the gospel way. The prayer closet is better than righteous display. Whatever we accomplish for the kingdom is not done for the praise of men. . . . The meek way is the gospel way. When good works point to persons, the gospel is violated. (Johansson, 1984, p. 45)

12. Permanence. Transience is not a trait of the gospel. . . . To decide for Christ is to accept the fact of a life-long relationship in which man becomes conformed to the image of the Son, a process that is not on one day and off the next. The gospel is for the long haul; it is not a modern disposable. (Johansson, 1984, p. 45)

Pop music characteristics:

General. The word **popular** "is a neutral term which simply means 'something that is in demand '" (Johansson, 1984, p. 50). Johansson used the word **popular** "as a technical term, indicating that which is distinctly manufactured

for widespread acceptance. . . . intended to mean that which is created to be popular rather than that which incidentally has become popular" (pp. 50-51). Especially, since the turn of this century (see this study, p. 30) the "mass culture has fostered a new genre--pop music" (p. 50). According to Johansson, "pop music has in fact become a musical mirror of the heart of this society, the music embodiment of *kitsch*" (p. 50).

1. Quantity--mass production. The most obvious trait of pop music is that it is an item of quantity. The object is produced with shortcut techniques, resulting in great profusion. It is manufactured wholesale. (Johansson, 1984, p. 51)
2. Material profit. Popular music . . . is big business, run by the methods and techniques of big business for the sake of huge financial rewards. A distinct science of marketing and popularization procedure is part of the commercial influence. (Johansson, 1984, p. 51)
3. Novelty. The popular has an incredible drive toward continuous novelty. Durability and depth are not characteristics of its products. Wearing out soon, they must be quickly replaced. In order for pop to continue to grasp the attention of the public on whom it feeds, it must ever produce a new twist, a glossed over cliché, or even outright shock. . . . Being novel is the closest it can become to being creative. (Johansson, 1984, pp. 51-52)
4. Immediate gratification. Since pop music contains nothing intrinsically new or creative, maximum musical gratification comes immediately [see this study, pp. 187-190 and 248]. Pop music thus promotes further musical immaturity. Our culture, which is concerned with the now and with the self, readily identifies with this pop syndrome because to delay gratification of any kind is anathema. (Johansson, 1984, p. 52)
5. Ease of consumption. Ease of consumption is another aspect of the popular. . . . It is made so that easy assimilation can take place. Thus efforts are spared and shortcuts are chosen in order that satisfaction may be achieved in a direct, convenient, and non-taxing manner. . . . There is little in the way of a challenge to the listener. If music is to operate on the popular level, music education becomes totally unnecessary. (Johansson, 1984, p. 52)
6. Entertainment [see this study, p. 246]. Pop music seeks fun and amusement at the expense of beauty. Titillation [*sic*] through emotionalism, bypassing the intellect, is this music's *raison d'être*. Because it is so pervasive, entertainment enters into the thought, feeling, and world view of the listener, who, as a consumer, defines his very existence by these 'pleasurable'

experiences. Modern popular culture 'seeks not to encourage reflection, criticism, or discrimination, but to reduce as many serious issues as possible to the level of entertainment. (Johansson, 1984, p. 52)

7. Least common denominator. The popular does not merely try for the **average**, but actively promotes the lesser. The lowest standard becomes the norm. It does this because the path of least resistance requires little in the way of musical artistry from the listener. . . . Pop preys upon man's fallen condition, tending to exploit his weakness for the easy way. (Johansson, 1984, p. 52)

8. Success first of all. Success is the goddess of our society to such an extent that often the only proof of something's validity and value accepted by modern man is soaring sales. One cannot argue with success at the cash register (Johansson, 1984, p. 48).

Success is measured in terms of numbers and money, and without success the popular has no support and dies a quick death. Thus a basic aim of the popular must be to do only that which will appeal. (p. 52)

9. Romanticism. There are elements of romanticism in the popular. Pop music tends to retard emotional maturity and invites unrealized idealization. . . . The pop field is more concerned with fantasy than with reality. Often its theme is that which cannot be. (Johansson, 1984, p. 53)

10. Mediocrity. The popular creates an environment inhospitable to quality. . . . The commercial music industry tries its very best to offend very few, resulting in a middle-of-the-road approach in which an indifference to values, standards, and principles sets in. (Johansson, 1984, p. 53)

11. Sensationalism. The popular capitalizes on sensationalism. Musical presentation is seen as a packaged product complete with light displays, dazzling costumes, electronic modification and augmentation, decibel overkill, and stage gimmicks. The popular is not only vulgar, but it encourages fantasies of grandeur, appeals to the sensuous, exaggerates, and is associated with extravagance and infantilism. (Johansson, 1984, p. 53)

12. Transience [see this study, p. 189-190]. The popular is the epitome of transience. . . . The 'Top 40 Hits' change from week to week, wearing thin quickly. Having no depth, the popular must depend on its disposability to continue the genre. (Johansson, 1984, p. 53)

It is possible to see from the foregoing comparison that a watered-down-version of gospel will be the result if popular approval or widespread acceptance of the gospel is sought. "For the gate is narrow, and the way is hard, that leads to life, and those who find it are few" (Matt 7:14) were the words of Jesus concerning the

cost of eternal life. If the gospel and pop music characteristics are placed side by side they would look as shown in Table 4 (Johansson, 1984, p. 55).

TABLE 4
CHARACTERISTICS OF GOSPEL AND POP MUSIC

<u>Gospel</u>	<u>Pop music</u>
Individuality	Quantity
Non-materialism	Material profit
Creativity	Novelty
Sacrifice	Immediate gratification
Discipleship	Ease of consumption
Joy	Entertainment
High standards	Least common denominator
Principles above success	Success first of all
Reality	Romanticism
Encouragement for the best	Mediocrity
Meekness	Sensationalism
Permanence	Transience

It seems "readily apparent that the gospel characteristics are diametrically opposed to those of pop music" (Johansson, 1984, p. 55). It leads one to the inevitable

... conclusion that if music is to be analogically related to the message of the words, then there is no possibility whatsoever of successfully matching the two in a pop song.

It seems absolutely imperative to conclude that to use pop music as a medium for the gospel message is wrong. It is wrong because the music has inherently those characteristics that are contrary to what the words mean. The medium, in terms of pop music, kills the message. (p. 55)

The church in the world of mass culture and pop

In the above listed characteristics of pop music one can see "a clear relationship to the characteristics of mass culture in general" (Johansson, 1984, p. 55). Actually, pop music is "the musical articulation" of the mass culture (p. 55). This culture is affecting our society in very specific ways, tending, especially, "to crush the individual, the unusual, and the excellent" (p. 48). "Mass man is manipulated far more than he would like to admit," argued Johansson (p. 48).

Man becomes dehumanized, trivialized, and alienated from his past, his community, his work, and ultimately from himself. He is a slave to a lifestyle that is ordered around a methodology of dealing with a multiplicity of things, everything in life having the mass produced aura. Nothing is exempt. Relationships, work, religion, art, study, and relaxation all gravitate toward a machine orientation that emphasizes speed, quantity, exact timing, technique, and similitude. (p. 47)

In the western world only too few people perceive the qualities of mass culture "as symptoms of an environmental disease" (Johansson, 1984, p. 47). These kinds of symptoms are not only seen in the world, however. They have made their "substantial inroads into the church, including the pastoral ministry of music." As a result of this development the church has renounced "much of its own Biblically-based influence for the easier position of swimming uncritically with the cultural current" (p. 47).

The pop music syndrome is not a new phenomenon in the church. According to Johansson (1984), it "has been part of the church music field for over a century beginning with stock formula gospel song" (p. 56). Gradually it has "become the most important single artistic influence on many, if not most, churches." To be honest, "the majority of music in evangelical churches has been patterned after the music of the pop world" (p. 56).

This is especially serious because there are children in the church "who will never know the Christian faith (in terms of music) as anything but musical tawdriness" (Johansson, 1984, p. 56). In their memory system the combination of Christian faith and pop culture is stored as a compound image which may color their attitude toward religion and music throughout their lives (see this study, pp. 174-178). It takes real effort to change these kinds of associations after they have been reinforced and stored in long-term memory. A new bit of information--an unfamiliar piece of "better" music--that has only little or no relation to the past of a person has no easy access to his memory system.

As a community of new-born Christians the church should be "the salt of the earth" and "the light of the world" as Jesus said (Matt 5: 13-14). This task includes the cultural responsibility as well. Johansson (1984) was convinced that the church should not be "a passive receiver of culture", it should rather "mold and 'salt' culture, impacting it in depth with the full gospel" (p. 47). The church "cannot cut itself off from culture or it will have no ministering place" (p. 49). On the other hand, it "cannot be one with it, for then the church will have nothing prophetic to say" (pp. 49-50). It has to be "in the world, but not of the world; the church is caught in the middle" (p. 50).

The church cannot accept unjudiciously cultural forms that are alien to the message it is trying to proclaim. Mass culture has some good aspects the church can profitably use, but the degrading emphasis of **kitsch** that affects so much of the church's life must be recognized, understood, and evaluated from a Biblical perspective and then action taken depending on the results of one's analysis. The church must witness to culture through culture--but not uncritically. (p. 50)

Problems related to the methodology

Johansson (1984) asked, "What about the thousands of blessings, conversions, and deeper commitments effected by the world of pop?" Since it seems to work in the church, "why should we question its use?" (p. 58). The general feeling "in our pragmatic, success-oriented society . . . is that whatever brings one to faith, or affects a person positively toward a God-centered orientation, is not only all right but should be actively promoted." There is a danger, however. If the results are allowed to dictate "our methodology, all culture, including religion, would depend more on man's fallen state than upon Biblical principles" (p. 58).

Good results can be attained with incorrect methods. For example, Moses was instructed by God to speak to the rock for water to quench the thirst of the children of Israel; instead he disobeyed and smote the rock with his rod. Water still came—he got the desired result (Num 20:7-12). Another example is Judas, who carried out a most despicable act of betrayal leading to the crucifixion of our Lord which made possible salvation, but who was held responsible by God for his act even though it was used as a methodological tool in God's plan of salvation (Matt 26:47-50 and Matt 27:3-5). (p. 58)

The apostle Paul did not encourage the Roman Christians "to continue in sin that grace may abound." "By no means," he said. "How can we who died to sin still live in it?" (Rom 6:1-2). God, in His sovereignty, "can use anything to bring glory to His name and to accomplish His will: the disobedience of Moses, the suffering of Job, the infidelity of Judas" (Johansson, 1984, p. 58). This does not, however, "excuse man from being and doing what God wants" (p. 58).

Man is still responsible for his actions and he will have to answer for them. . . . Because of his disobedience, Moses was prohibited from entering the promised land. Judas went out and hanged himself. The fact that God's sovereignty is not dependent on man's right action is no reason to think that God is uninterested in methodology. He is simply not bound by it. If He were, He would not be God. (p. 58)

According to Johansson (1984), "the fact that something 'works' is more a statement about God's sovereignty and His use of what man in human poverty provides Him than a validation of the particular method or practice in question" (p. 58). Based on this principle Johansson was convinced that "right methods are absolutely vital because they are indications of our obedience to our understanding of Biblical revelation." The main purpose of God in giving man the Bible was "to teach us how to live. . . . Methods are in man's hands—results are in God's" (p. 59).

The responsibility for the methods implies that the church musician, too, has to answer to God for his methods. There is no way that he can escape judgment. He cannot think "that anything is all right simply because it works" (Johansson, 1984, p. 59). If he does, it shows that he has completely misunderstood gospel witness (p. 59). The message is not alone in the text. It is in the music as well.

Faith

The word faith is used by Johansson (1984) "in two interdependent ways: (1) as a general mode of Christian being, and (2) as a specific type of action" (p. 63).

The first, faith as a general mode of being, refers to the Christian faith, the life of faith, or the life in faith. The second, faith action, involves stepping into the unknown, walking 'blindly,' or living by absolute trust in one's certain knowledge of God. (p. 63)

In the "wholly integrated existence" of Christian life, as Johansson (1984) expressed it, in which the fragmented pieces of life are put together by faith, "there ought to be no barriers, no imbalances, no compartments." The total life of a

Christian "is lived in Christ and everything" he "does is centered around this perspective" (p. 63).

As far as church music is concerned there may be two kinds of problems which "illustrate the widespread assault on the wholeness of the Christian life" (Johansson, 1984, p. 63). The first one "centers on sacred-secular life compartmentalization" and the second on "the imbalance of emotion and reason" (p. 63).

Sacred-secular dichotomy

In the sacred-secular dichotomy "we give some parts of our existence a sacred or religious label and others a secular or worldly label" (Johansson, 1984, p. 63). For the Christian, however, "nothing is exempt from the unity of the life in faith. If anything is part of him, it is part of his faith life" (p. 63).

Johansson (1984) understood that "one is at a loss to explain what it is supposed to make music in and of itself sacred or secular" (p. 64). "The usual explanations," he wrote, "such as words, style, compositional devices, sincerity, artistic value (or lack of it), and religious orientation of the composer, ultimately are all unsatisfactory." Sacred and secular are not therefore "qualities of things; they are qualities of relationship orientation." Or in other words, "what the beholder brings to the encounter determines its sacred or secular quality" according to Johansson (p. 64). This was not to suggest, however, "that church music standards should be abolished--far from it." It was rather meant to open to the church a vast store of music which has been "untouched because of sacred-secular restrictions" and to give "unification, and orientation, and a Christian purpose to all of one's music making" (p. 64).

Musical choice will not be made on the basis of sacred-secular categories but on music's ability to stand the scrutiny of one's musical-theological judgments. That which is worthy will be hallowed by virtue of the consecration of the musician and that which is unworthy will be discarded. The result will be a complete and total music-life unity in which the life in faith from beginning to end, from top to bottom, in and out, through and through, will be seen as wholly consecrated--in a word, **sacred**. (p. 64)

Imbalances of reason and emotion

Not only the human existence but also man himself is a holistic, undivided unity. If this unity is broken up "into isolated segments" such as mind and emotion it may give "a distorted picture of the wholeness" that is a "God-given characteristic" of man (Johansson, 1984, p. 64). The redemptive work of God--the gospel--"creatively opens both the channels of the intellect and the emotions" (p. 65).

The arts--music included--require, according to Johansson (1984), "the integrated use of mind and emotion" and "all of the human personality" (p. 65). Art has a special ability to speak "to mind and emotion simultaneously" (p. 65; see this study, p. 200). Johansson (1984) saw that "even music's two fundamental schools of aesthetic thought--the autonomous with its emphasis on reason" and embodied meaning (see this study, p. 184), "and the heteronomous with its emphasis on emotion" and designative meaning (see this study, p. 190) can only be seen as specific attempts to get at different sides of the truth (p. 65):

To emphasize emotion at the expense of reason, or reason at the expense of emotion, is to produce music that is handicapped, even crippled, in its articulation to and from man. . . . Such imbalance . . . is unhealthy because only one side of man's being is participating in what should essentially be an affair of the whole man. (p. 68)

Intellectually church music may have an imbalance in two different ways.

First, it is possible for church music to be so mechanistic that it lacks inspiration. In

this case, music "is deprived of its ability to speak emotionally" (Johansson, 1984, p. 68).

Music requires something more than technique. To put notes down correctly, even brilliantly, without inspiration, a caring attitude, inner warmth, or passion woven into the very fiber of the art form, is to make music mechanistic. Such a music based on intellectualized writing only produces deformed church music and while this is not a major problem for the church musician, it is nevertheless important enough to be aware of it. (p. 69)

Secondly, the intellectual imbalance in church music, as Johansson (1984) stated it, may be "caused by a lack of musical understanding on the part of the congregation" (p. 69). The level of difficulty should therefore be set up according to "the general musical ability of the congregation--not the ability to perform only, but the ability for rational understanding in listening" (p. 69; see this study, p. 229).

The grasping of music intellectually, which we have said accompanies full life in the faith, should be of major concern for the minister of music. Music must not be so intellectual that it is emotionally barren, and more important, the choice of music must take into account the musical capabilities of the congregation. The minister of music must know his congregation well enough to be able to plot carefully his musical program in such a way that the music will be grasped and at the same time serve as a stepping stone to new and greater things. If music is trite there is no challenge; if it is consistently too difficult, discouragement and bewilderment will set in. (p. 69)

The imbalance may also be emotionalistic (see this study, p. 237). The primary function of music in this case is to stir up emotions. As examples of church music in which "the emotional aspect is emphasized and the intellectual side . . . ignored" Johansson (1984) listed the gospel song, Victorian hymnody and anthem literature, much of the late 19th and early 20th century church music, and modern religious pop-gospel-rock (pp. 69-70).

It [emotionalism] gainfully employs proved patterns of sound for the manipulation of feeling--contrived, artificial [*sic*], and planned. . . . It is the calculated short-circuiting of deep and costly experience to produce enjoyment without personal involvement. Daydreams, fantasy, and escape rather than emotional reality and maturity are the characteristics of emotionalistic music.

To renounce the intellect and concentrate on emotions is to destroy the integrity of the music. It becomes entertainment. (p. 70)

Johansson (1984) was concerned about this trend in the church. He saw that there was more entertainment "received in church services than one would dare admit." Often the response to musical satisfaction is equated with the response to spiritual blessing. According to Johansson (1974) this kind of equation was an error (p. 343). It may be that the danger of emotionalism is not recognized "until it is too late, until a mind set has taken hold, until values and attitudes have hardened, and sorry to say, until the Christian has been hooked (p. 70; see this study, p. 135).

The predisposition toward dionysian enjoyment is the root of the problem. Our hedonistic society, in which self-pleasure is the chief good and priority (though unacknowledged), has so infiltrated the church that often it is impossible for the average church-goer to differentiate between good feelings and worship. When entertaining music (i.e., music that shortchanges the intellect) produces good feelings year after year, a music-entertainment-pleasure syndrome is set up by association. . . .

Entertainment-induced and oriented worship is in fact idolatrous because man makes himself the center of his worship. He stimulates himself. In using emotionalistic music in worship, he is fed that which he has selfishly desired and made, which in turn whets his appetite for more of the same in an endless cycle. The extreme subjectivity produced as a result of over-indulgence in this one-sided emotionalism shows God to be a mere tool in the satisfaction of man's craving for pleasure. (pp. 70-71)

Johansson (1984) understood that "one-sidedness"--either intellectualism or emotionalism--"results in a deformed ministry and unbalanced Christians." He was also convinced that "theologically, such art is false." On the other hand, "balanced church music offers modern man help in developing a more mature faith" (p. 71).

The church musician has a responsibility here that goes deeper than commonly acknowledged, for his music making can and must contribute significantly to his congregation's spiritual growth. (p. 71)

Faith action

According to Johansson (1984), "active faith involves risk by venturing into the unknown with the confidence that it is reasonable to do so" (p. 72). The evidences from the past form the basis for this type of confidence. Johansson spoke here in the same vein as the writer of the letter to the Hebrews who saw faith as "the assurance of things hoped for, the conviction of things not seen" (Heb 11:1). This aspect of faith life was called by Johansson (1984) "a specific type of faith action" (p. 71).

Faith action cannot be reduced to the calculation of facts with a thus determined answer. In this respect faith is not reasonable. There is an unknown quality about it. On the other hand, it is not an illusion. Faith is a reasonable activity of man's life. . . . There is a paradox here. Christianity is not sheer logic, yet it tallies with experience. . . . To have faith there must be reason, and to have reason there must be faith. (pp. 71-72)

The attitude of active faith which is prepared to take risks "can be incorporated into the music of the church in two ways" (Johansson, 1984, p. 72). First, it "can be shown through the use of unfamiliar music in worship." According to Johansson (1984) "a music program that relies heavily on what people know or on certain closed styles is a repudiation of the meaning of faith" (p. 72).

To use music as a security blanket is dangerous. If Sunday after Sunday the music fare is security-seeking music, then the equation will be made, either consciously or unconsciously on the congregation's part, that religion is comfortable. It is nice. One is soothed and finally anesthetized. (p. 72)

Second, faith action can be shown "through the principle of delayed gratification" (Johansson, 1984, p. 72). Johansson based his argumentation on the studies of Meyer (see this study, pp. 184-188 and 237). According to this principle "the method of inhibiting, delaying, and resisting a direct and immediate approach

to the musical dilemma (the need for musical resolution) gives the composition its artistic desirability" (Johansson, 1984, p. 73).

Goal-inhibiting processes or the concept of delayed gratification is to be seen . . . as the musical analogue of faith action. That is to say, by faith one knows that the goal will be reached, but does not know the route to reaching that goal. The sovereign God has control and man in blind but responsible trust knows that the detours of life refine, cleanse, purge, purify, fashion, and shape him into something more valuable in God's eyes than he would be if life were only continuous bliss. (p. 73)

Johansson (1984) understood that the church could show the theological concept of delayed gratification in its music program "as it affirms little known music that is mature, incorporating the musical gratification techniques of great art" (p. 73). This method would help the worshipper develop gradually "the attitude that ultimately he will understand (even minimally), but for the moment must be content to realize that he is moving in a musical time segment which he knows not but believes in" (p. 73).

Immediate gratification, then, is antithetical to great value in music because it has poor goal-inhibiting tendencies, or in our terminology, no faith action. Music showing delayed gratification manifests maturity, discipline, restraint, and the faith action of believing that beyond the present uncertainty is the certainty of achieving the goal. The church needs to testify to its culture that all of life is more than momentary expediency. (p. 74)

If the music with gratification techniques of great art was on one end of the continuum then pop music made for pure entertainment would be the other end. Johansson (1984) listed the following qualities of pop music to be avoided by the church: very neatly packaged novelty, limited musical vision, smug self-gratification, lack of discipline, and mature musical development.

Stewardship

The biblical principle of full stewardship involves, according to Johansson (1984), "giving all of oneself (time, abilities, and money) with the understanding that these are a trust from a loving God to be used to the fullest for the upholding of the total kingdom." That is to say, "stewardship is God-oriented management--management of all that we are and have for the purpose of fulfilling God's plan for His creation, the church, and the individual" (p. 76).

The Christian motivation for stewardship rests in four biblical facts (Johansson, 1984). First, through Jesus Christ God has made full provision for the salvation of all people and as a token of their gratitude Christians take upon themselves Jesus' name in full commitment. Second, "God is literally the Creator and Owner of everything" and therefore "we as recipients and stewards of His gifts are utterly, completely, and finally dependent" (p. 76). Third, "man made in God's image through Christ is unfinished even as creation is unfinished," so he has the privilege of becoming co-creator "with God in the **creatio continua**" (p. 76; see this study, pp. 217-219). Fourth, because the Creator is love, the "only fitting response to God's love is to love Him in return" and to show the same self-giving love to fellow men, "love which asks nothing in return and seeks no conquest of possession" (p. 77).

Doing one's best

The concept of stewardship has two important and interrelated principles "that must not be neglected by the church musician in his quest for a philosophical premise from which to work" (Johansson, 1984, p. 79): (1) doing one's best, and (2) the growth principle.

The parable of Jesus presented in Matthew 25:14-19 sheds light on these biblical principles. In order to really understand what Jesus had to say "through this literary genre, the parable must be seen," as Johansson (1984) expressed it, "as genuine art form and, as such, creative imagination is necessary in getting to the parable's intent" (p. 79).

For it will be as when a man going on a journey called his servants and entrusted to them his property; to one he gave five talents, to another two, to another one, to each according to his ability. Then he went away. He who had received the five talents went at once and traded with them; and he made five talents more. So also, he who had the two talents made two talents more. But he who had received the one talent went and dug in the ground and hid his master's money. Now after a long time the master of those servants came and settled accounts with them. (Matt 25:14-19)

Johansson (1984) listed the principal teachings of the parable: (1) "each man was entrusted with that which was not his own but belonged to the master. . . . Everything is from God" (p. 79); (2) "no one is without a gift. All of us have received something useful for the Kingdom" (p. 79); (3) there was no "equality of gifts. The stewards had nothing to say about what they received. God in his own sovereign wisdom determined what each one should receive" (p. 79); (4) "the accounting . . . was concerned with what each did with what was received, because faithfulness is the measure of God's accounting" (p. 79); and (5) "the commendation the faithful servants received from their lord was given because each man had done his best with what had been given him" (p. 79).

God does not call for a specific level of achievement measured by objective analysis. Rather, the Lord is concerned that what each does is the ultimate of that of which he is capable. This is the sole measure of God's evaluation of a man's work. Failing to fulfill his capabilities is sacrilege. (p. 79)

It is more important for a music program to maximize "the talent and resources of a congregation" (Johansson, 1984, p. 80) than to fulfill certain objective

standards and artistic merits. This is true of the creative quality of music as well as of its performance.

'Poor' may count for much more from a less musically competent congregation that is fulfilling its potential than 'better' music does from a congregation that is slothful and could do more than it is doing. The church musician knows that in the final analysis what counts is not the artistic worth of the composition he does, but the worth of his people's strivings. (p. 80)

In practice it means that when a music program has been rehearsed "as well as it can be, given the allotted time and abilities," the minister of music is allowed to assure his musicians "that since they have done their part" the performance is in God's hands (Johansson, 1984, p. 81). Johansson (1984) understood that "the consecration of preparation is more important than the public performance. It is not the crowd's reaction that counts, but the performer's standing before God. . . . From a Biblical perspective, he who has done all that he possibly can has lived up to the highest standards--standards not of man but of God" (p. 81).

Growth

One of the teachings of the parable told by Jesus (see this study, p. 251) was that the accounting was only "concerned with what each did with what was received" (Johansson, 1984, p. 79). The master expected growth; it "is necessary for healthy Biblical stewardship" (p. 83).

God intends that man never stand still; to grow and live constantly in new discovery as we pilgrimage through time is part of the stewardship of our gifts. Maturing is becoming aware that life in God ever encompasses more and more of life. (p. 83)

Growth requires, according to Johansson (1984) "some form of education (in the broadest sense), through formal study, observation, revelation, or

experience, and is a matter of movement or change from one state to another" (p. 83). Education is a must also in the church music program. Growth--in the level of music appreciation and skill--can only, however, take place in a congregation which has "an ordered, structured, coherent, and comprehensive music education program" (p. 85). The growth "may be a slow process, but it can be done" (p. 85).

Congregations can grow in musical taste as they are carefully nourished, their growth manifesting itself in a deeper and more meaningful worship of God as well as in a more viable Christian witness. Both director and congregation should feel a responsibility for promoting musical maturity. . . .

We need to provide the stimulation and environment in which theological insights can be demonstrated in terms of both old and **new** melodies, harmonies, and rhythms--the sound of our twentieth-century creativity. (pp. 84-85)

The musical education in the church is especially important for children "because the musical and poetic standards of one's youth are the formative ones" (Johansson, 1984, p. 84). This can be understood on the basis of how memory systems operate. The present musical stimuli are always viewed in their relation to the past (see this study, pp. 172-178).

Subjectivism versus objectivism

The two stewardship principles--doing one's best and growth--are most useful when they are seen "in mutual association--a working contrapuntal relationship" (Johansson, 1984, p. 87). "Doing one's best" is a principle that "leans toward subjectivity that is musically passive but is a necessary counterpoint for the objectivist who is largely concerned with artistry" (pp. 87-88). On the other hand, the growth aspect which is the second principle, "leans toward an objectivity that is

musically aggressive and is a necessary counterpoint for the subjectivist who is concerned with maintaining the congregation's status quo" (p. 88).

There is the danger of a complete subjectivism, in which no objective standards are ever included in the music program. The ultra-pragmatist uses only music that works, music that is successful, music that does what he wants it to. For him that music is 'the best'. . . .

On the other hand, being concerned only with the growth principle emphasizes an objectivity that produces the psychological warfare. . . . No matter how hard one tries, it is not good enough; the satisfaction of a job well done is gone because one cannot accept himself or his musical-church situation. One becomes dissatisfied, disillusioned, even bitter, as high hopes and grand visions are dashed to the ground because of the realities of an individual's or a choir's musical ability. The tendency might well be to give up and quit trying. We need objective criteria in the church to measure musical growth, but an objective standard must be a guide, not a slavemaster. (p. 87)

The Transcendence of God

The same God who was incarnated and became man in the person of Jesus Christ is "the omnipotent, omniscient, omnipresent, transcendent God . . . a mystery that man cannot fathom" (Johansson, 1984, p. 89). To study "God's otherness, His unknowableness, His hiddenness, His mystery, and the awe" is important in order to be able to understand who He is and to form "a proper perspective of one's standing before Him" (p. 89). Without that perspective "radical immanence often results" and "God becomes an over-familiar buddy and bosom pal" (p. 90).

God is also holy, a characteristic that separates Him, "the Creator from the created, the Incorruptible from the corrupt, the Pure from the impure" (Johansson, 1984, p. 89). He dwells in the "light unapproachable." It is impossible for man to "look upon Him except indirectly" and even then he is "overcome completely, being filled with fear and trembling, wanting to run away yet being attracted" (p. 90).

Music is able to make known, according to Johansson (1984), at least some of the mysteriousness of God "through artistic exploration of time and sound" (p. 91).

The abstract quality of music, its ambiguity, is its strength. Music does not have specific meaning but it does have meaning. It is this ethereal quality of tones moving fleetingly in time, heard but never touched, tasted, seen, or smelled that makes music the most logical of all the arts to deal with mystery. (p. 91)

In addition to its abstractness and ambiguousness which make music an appropriate vehicle to express the unutterable, vast mysteries of God, music also "explores the mysteries of the essence of life: tension and release, struggle and conquest, movement and stillness, sound and silence, growth and decline, affirmation and rejection, life and death, and so on" (Johansson, 1984, p. 97; see this study, p. 180).

They are dealt with symbolically rather than factually. . . . These essences affect man in everyday life but are hidden from him, for they are truths to be known and felt in the unguarded moments of living. The composer takes these essences, these truths of life, puts them into another context, and returns them to man for his edification. (p. 97)

Here Johansson (1984) makes a distinction between fact and truth. He understood that "facts are only road signs that point to truth . . . for truth can never be completely captured by anything in creaturely existence" (p. 97).

We can analyze and discuss the parts of the [musical] work [facts] which show mounting tension and those that bring release, for example, but the depth of the struggle [truth] cannot be known outside the experience of participatory listening. The music itself investigates life-essences and processes and brings us to an enlarged vision of the deeper reality of these truths. Music must be heard and known as something more than mere pleasant sounds for our amusement. It must be seen as a serious attempt to know more of the truth of our world--truth which is ultimately God's. (p. 98)

A third quality of music that opens eternal mysteries to man is "music's ability to discover the hidden meaning of a word idea or text" in the Scripture

(Johansson, 1984, p. 99). The Bible often uses word symbols, and it therefore "needs the intuitive help of music to express more fully the deeper reality" of these symbols (p. 99).

Technically, it is not the words that are the most important element of a vocal solo or a choral piece. . . . What we find in the highest choral art is that the word idea communicates to the listener specific facts for which the musical symbol stands. . . . The words . . . direct us to the specific facts, but the music itself, in its own way, goes beyond the fact. . . . It takes the music to lead us toward the feeling and knowing of the truth of these facts. We can never really know how it does this--it remains a mystery. We can only give thanks that it does. (p. 99)

Music that has lost its capacity
to explore mystery

Johansson (1984) also listed some characteristics of music that, according to his evaluation, has lost its capacity to explore mystery. This kind of church music "is artistically stale," it "does not cause the listener to utilize his intelligence and imagination," it "takes an easy and (overly) familiar way," it "creates the mood of perfect ease and contentment," and it is "mildly sweet and pretty, emphasizing trite sentimentality" (p. 101).

When it [music] is composed in such a manner that everything is expected, known, and cozily comfortable, when stereotyped rhythms, melodies, and harmonies are blended into conventional banality, or when predetermined formulas or artistic gimmicks are used instead of fresh creativity, there is in the lessening of the artistic quality a lessening of its ability to explore mystery. . . . (p. 91)

Music may be interesting, relevant to life, personal, knowable, and even dramatic, but music must be artistically worthy, for with artistic grace as a foundation stone, music will be able to capture and present the truth of the transcendent God. (p. 101)

Truth in music

It is no easy task to define truth in music. Johansson (1984) could not present any "formula which, if followed as one follows a recipe, guarantees truth in

art" (p. 93). He was only able to "hint at it, for in an art such as music . . . preciseness if indeed possible (which it is not) would," as Johansson (1984) expressed it, "take away its locus of being, hence dissolving all music into conventional patterns" (p. 93).

Although difficult to define, truth is, however, "one of the major meanings of music" (Johansson, 1984, p. 93). Art—including music—can only be true, Johansson emphasized, as far as "it manifests right internal relationships assigned it by the creator-artist" (p. 93; see this study, pp. 125-129).

The truth here is not a moral truth, but truth as it adheres to a God-appointed natural design at the root of material existence—a design that the artist intuitively and intellectually must subscribe to if what he creates is to be true, but also a design that can be overlooked, shortchanged, or bypassed intentionally (corruptibility) or non-intentionally (incompetence). (p. 93)

Johansson (1984) gave certain principles which, as he said, "can guide the composer, performer, and listener in the quest for establishing and apprehending truth in music" (p. 93). These principles "when put together may very well not explain the greatness (hence the mystery) of music" but they "describe its wholesome, artistic, and right orientation." "Music that is true," according to Johansson's (1984) conviction, "is governed by these universal artistic principles" (p. 93; see this study, p. 234).

Flow (continuity). The principle here is that music needs to exhibit a flow, an overall feel for continuity, that moves progressively and irresistibly from beginning to end. . . . The incessant flowing of the forward movement found in artistic works is related to mankind's life process and the universal movement of time. Music mirrors and heightens time reality and in this correspondence we see the music as being true. (p. 93)

Coherence [see this study, p. 216]. Part of the continuity of great music . . . is determined by the cohesion of the work. Isolated unrelated events are musically irrelevant. There must be an overall background unity that correlates all parts into a meaningful whole; that is to say, a unity must exist at all times, a constant, if you will, which becomes the ground of the work and from which

everything springs. . . . There is a wholeness demonstrated here which is more than the sum of its parts. . . . Such unity is rooted in God. He is both one and three, Father, Son, and Spirit, and that which He has made exhibits a similar wholeness in that every single cell of man . . . carries the entire man within it. . . . Coherence is a mark of truth. (p. 94)

Diversity. Within this unity every composition must also exhibit diversions at various levels. Such excursions are necessary if the music is to have movement. . . . In the arts there must be a correlation with the universal principles of opposites: difference, contrast, tension, inequality, and diversity. It is fact that no snowflake is exactly like another snowflake, that no trees are precisely the same, and that people are not carbon copies of an ideal man. God made the universe with such imagination that it is one world, a living, dynamic, forward-moving creation without anything in it being exactly the same; there is contrast and there is variety. (p. 94)

Dominance (hierarchy) [see this study, pp. 126-129]. There is also in the musical craft of composition the necessity of subscribing to the principle of dominance. Some musical elements in the time frame are more important than others. A certain hierarchy of values is adopted by the composer in which more important features are set against the less important. . . . A like principle is at work in the created order, for God has set man over the world and God is over both. We see this principle at work in government, church, and family life. (p. 94)

Internal independence. Interestingly enough, every component of a composition needs to have intrinsic worth in and of itself. That is to say, it cannot be so dependent on its place in the composition for its worth that it has no value of its own. . . . God has given to every man a singular standing before Him--a standing in which he is seen as unique, endowed with self-worth, and so important that He gave His Son for this one life as well as for the whole world. (p. 95)

Johansson's (1984) list continued with the following terms which further described the universal principles used in artistic creation: order, freedom, tension, release, climax, balance, symmetry, and economy (p. 95). Art is, according to Johansson, like "a reflective microcosm of the ordering world." When the universal principles "are applied to art . . . it shows a rightness or truthfulness that make [sic] it worthy and that strikes an unconscious chord of response within us" (p. 95).

Contrapuntal Balance

The work of the minister of music is a prophetic one. As the leader of the music program in the church it is his duty, as Johansson (1984) saw it, to lead the congregation "toward a more closely aligned musical understanding with the Word . . . toward . . . greater and deeper musical and theological truth" (p. 108). In this process, however, "a contrapuntal balance" is needed. This balance, as much as it needs to be prophetic, it also needs to be directional.

The question is not one of present status (of what music is being sung and how well it is being done, or of having variety in one's program), but one of moving toward the mark of the ideal held up for us in Scripture. . . . The work of a virile ministry of music is its active push toward that which is known to be the highest and best for the right reasons. The heart will then be right before God and men. (p. 110)

There is also another area where prophetic balance is needed. On one hand, music ministry "should be characterized by . . . an unconditional acceptance" of the people, and on the other, by "a passionate desire to teach them God's full intention for the redeemed" (Johansson, 1984, p. 121). The music director should try to "avoid the pitfalls of choosing only one side of the truth or of falsely separating the spiritual from the musical, the content from the form (p. 121).

The church musician will not be a musical objectivist; neither will he be a musical subjectivist. He will be a theological musical situationalist, meaning that he will have objective standards that are subjective in that they are situationally/theologically determined. Theological musical situationalism is the ground from which springs the pastoral ministry of music. (p. 110)

The minister of music is not, after all, "striving for a certain music, he is striving for a faith commitment of people" (Johansson, 1984, p. 108). God himself has given the church musician the best picture of what the theological musical situationalism really means. People are allowed to come as they are, "but are

expected to change, caterpillars who are to evolve into butterflies, babes who are to grow into adulthood" (p. 121).

Toward an Adventist Philosophy of Music Ministry
as Expressed in the Authoritative Writings
Within the SDA Church

This section will concentrate on the Adventist literature related to the philosophy of music ministry. Because of the large amount of literature dealing with church music, this study will be limited to the books and two principal papers published by the Adventists in North America. The papers included are the Review and Herald--the general paper of the SDA Church--and Ministry--the international journal of the SDA Ministerial Association. As far as the Review and Herald is concerned, the discussion in this section will mainly refer to the second chapter of this study (see this study, pp. 55-62 and 91-121) in which the Review and Herald articles and opinions on music have already been researched.

On the following pages the seven theological topics of Johansson (1984)--the doctrine of creation, the **Imago Dei**, the incarnation, embodying the gospel, faith, stewardship and the transcendency of God--will be used as a basis for the study of the philosophy of music ministry in the SDA Church. The purpose is to compare Johansson's model with the Adventist writings.

Ellen White's views on music will be studied first in a section of its own. In addition to her important position as a cofounder of the SDA Church, Ellen White was a prominent writer, lecturer, and counselor. She also possessed--according to the Adventist teaching--"the prophetic gift described in the Bible" (SDA Encyclopedia, p. 1584). Her writings have not, however, taken the place of the Bible by Seventh-day Adventists or constituted an addition to it. Ellen White herself

"referred to her counsels as 'a lesser light to lead men and women to the greater light'" of the Bible (p. 1413).

Ellen White and the Ministry of Music

Ellen White was not an educated music philosopher or aesthetician. She received only "little formal education . . . and her schooling stopped at the age of twelve" (Pierce, 1976, p. 46). The counsels she gave to the Church were more of the practical kind. She "believed music to be important in the church" and spoke considerably of the "use of music, the place of music, and the appropriate type of music to be used in the lives of the Adventist believers" (p. 46).

She believed that it was the plan of God that His church incorporate music into all of its functions and she indicated this by her many writings concerning its uses. Her writings on this subject have been used as a denominational guide, to a large extent, for many years and are referred to when controversy arises concerning the use of music in the churches and schools. (p. 46)

As far as the impact of music was concerned Ellen White, surprisingly, seemed to agree--at least to a certain degree--with the Greek philosophers on the doctrine of ethos (see this study, pp. 143-146). She was convinced that music had an influence--positive or negative--on the character development, especially in children and youth. About the positive impact of music she wrote in her book

Education (1952a):

There are few means more effective for fixing His [God's] words in the memory than repeating them in song. And such song has wonderful power. It has power to subdue rude and uncultivated natures; power to quicken thought and awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort.

It [song] is one of the most effective means of impressing the heart with spiritual truth. How often to the soul hard-pressed and ready to despair, memory recalls some word of God's--the long-forgotten burden of a childhood song--and temptations lose their power, life takes on new meaning and new purpose, and courage and gladness are imparted to other souls!

The value of song as a means of education should never be lost sight of. Let there be singing in the home, of songs that are sweet and pure, and there will be fewer words of censure and more of cheerfulness and hope and joy. Let there be singing in the school, and the pupils will be drawn closer to God, to their teachers, and to one another. (pp. 167-168)

Ellen White also gave serious warnings of the wrong use of music. As early as in 1867, only four years after the formal organization of the SDA Church, in an "Address to the Young," she spoke about the negative influence of music on the young Christian (1948a).

They [young people] have a keen ear for music, and Satan knows what organs to excite to animate, engross, and charm the mind so that Christ is not desired. . . .

The introduction of music into their homes, instead of inciting to holiness and spirituality has been the means of diverting their minds from the truth. Frivolous songs and the popular sheet music of the day seem congenial to their taste. The instruments of music have taken time which should have been devoted to prayer. Music, when not abused, is a great blessing; but when put to a wrong use, it is a terrible curse. It excites, but does not impart that strength and courage which the Christian can find only at the throne of grace. . . . (p. 497)

Satan has no objection of music if he can make that a channel through which to gain access to the minds of the youth. Anything will suit his purpose that will divert the minds from God and engage the time which should be devoted to His service. He works through the means which will exert the strongest influence to hold the largest numbers in a pleasing infatuation, while they are paralyzed by his power. When turned to good account, music is a blessing; but it is often made one of Satan's most attractive agencies to ensnare souls. When abused, it leads the unconsecrated to pride, vanity, and folly. . . . Young persons assemble to sing, and, although professed Christians, frequently dishonor God and their faith by their frivolous conversation and their choice of music. (p. 506)

Ellen White (1952a) saw music as "a precious gift of God" (p. 167) which had its origin in "God's worship in the courts above" (1958a, p. 594). Accordingly, music "was made to serve a holy purpose," and "to lift the thoughts to that which is pure, noble, and elevating," in order "to awaken in the soul devotion and gratitude to God" (p. 594). Music, especially singing, was, according to her (1952a), an essential part of the divine service here on earth as well. Actually, singing is "as

much an act of worship as is prayer" (p. 168). Because of the great importance of the human voice in God's service, Ellen White emphasized once and again (see this study, p. 275) "the proper training of the voice" as "an important feature in education" which "should not be neglected" (1958a, p. 594).

There is great pathos and music in the human voice, and if the learner will make determined efforts, he will acquire habits of talking and singing that will be to him a power to win souls to Christ. (Ellen White, 1970, p. 504)

Ellen White (1970) encouraged the Adventist Christian to join with their children at home "evening and morning . . . in God's worship, reading His word and singing His praise" (p. 499). She encouraged them to sing together in their meetings as well. "The melody of song," she wrote in 1889 (1948c), "poured forth from many hearts in clear, distinct utterance, is one of God's instrumentalities in the work of saving souls" (p. 493). A few years later, in 1901, she wrote again of the congregational singing (1948e): "The singing is not always to be done by a few. As often as possible let the entire congregation join" (p. 144). In order to underline further the congregational participation, Ellen White (1970) repeated the same idea in 1902: "The singing should not be done by a few only. All present should be encouraged to join in the song service" (p. 507).

Ellen White (1970) favored in church music "simple songs of praise sung in a natural tone" (p. 510). Simplicity, humility and sincere spirituality were the ideals she encouraged. On the other hand she looked upon "the long-drawn-out notes and the peculiar sounds common in operatic singing" as "altogether unsuitable for the service of the Lord's house" (p. 510). In the same vein she (1970) wrote about the use of worldly singers and choirs that would sing only for money. (p. 509)

In the meetings that are held, they are not to depend on worldly singers and theatrical display to awaken interest. How can those who have not

interest in the word of God, who have never read His word with a sincere desire to understand its truths, be expected to sing with the spirit and the understanding? How can their hearts be in harmony with the words of sacred song? (Ellen White, 1948e, p. 143)

Although Ellen White emphasized the importance of singing, she did not depreciate instrumental music either. Several times in her writings she mentioned instrumental music and in that connection encouraged her Church to use it in their services. The following examples of her statements are chronologically arranged:

[1892] Call to your aid, if practicable, instrumental music, and let the glorious harmony ascend to God, an acceptable offering. (1970, p. 505)

[1898] The use of musical instruments is not at all objectionable. These were used in religious services in ancient times. The worshipers praised God upon the harp and cymbal, and music should have its place in our services. (1970, pp. 500-501)

[1901] Let the singing be accompanied with musical instruments skilfully handled. We are not to oppose the use of instrumental music in our work. This part of the service is to be carefully conducted; for it is the praise of God in song. (1948e, p. 144)

[1905] I am glad to hear the musical instruments that you have here [General Conference Session]. God wants us to have them. He wants us to praise Him with heart and soul and voice, magnifying His name before the world. (1970, pp. 503-504)

As was mentioned before, Ellen White was not a professional music philosopher or aesthetician. She did not formulate in her writings any systematic philosophy of church music. For this reason it is not an easy task to make a comparison between her ideas on church music and those of Johansson as found in the previous section. Ellen White often dealt with the questions raised by Johansson from a more general or practical perspective. She applied the gospel principles not only to music but to the Christian life as a whole.

The doctrine of creation

According to Ellen White (1948c), the "power to create or to give life . . . belongs to God alone" (p. 697). "Our Father in heaven is the source of life, of wisdom, and of joy," she added in her book Steps to Christ (1956, p. 9). She also understood that God created out of nothing, "**ex nihilo**" (1948d):

In the formation of our world, God was not indebted to pre-existing matter. On the contrary, all things, material or spiritual, stood up before the Lord Jehovah at His voice and were created for His own purpose. (pp. 258-259)

Ellen White (1943b) believed that God had a certain purpose in the creation process. It was "to bring order out of confusion (p. 461). "While there is an individuality and variety in nature," she added in 1897, "there is a oneness in their diversity" (SDA Bible commentary, Vol. 5, 1956, p. 1143). In other words there is "order and harmony" that speak of God's "infinite wisdom and power" (Ellen White, 1958a, p. 51).

When God created man he made him "in His own image" (Ellen White, 1958a, p. 45), a free and independent moral agent "with full liberty to yield or to withhold obedience" (p. 48). Man was also, as Ellen White (1952a) expressed it, "endowed with a power akin to that of the Creator--individuality, a power to think and to do." "The work of true education," she wrote, was to develop this power and "to train the youth to be thinkers, and not mere deflectors of other men's thought" (p. 17). Ellen White understood that the aim of education was to help young people to become independent and creative personalities.

Man--the image of God--was created to be fully independent. At the same time, however, his "dependence on God," according to Ellen White (1962), was "absolute," and should keep him very humble (p. 324). "Talent and culture," wrote

Ellen White (1950), "are gifts of God" (p. 509) entrusted to man in order to be cultivated, improved and used to advance His glory. Man is "indebted" to God for all the talents he has (1943a, pp. 361-362).

Creatio continua God is not only the Creator, but also the Maintainer of his creation. It is "the power of God" that is "exercised in upholding the objects of His creation," wrote Ellen White (1952a, p. 131).

It is not by an original power inherent in nature that year by year the earth yields its bounties and continues its march around the sun. The hand of infinite power is perpetually at work guiding this planet. It is God's power momentarily that keeps it in position in its rotation. (Ellen White, 1948d, p. 260)

In this continuing upkeeping work man, "his mind and body created in God's own similitude, must be active" as well "in order to fill his appointed place" (Ellen White, 1952b, p. 130). Labor was given to man to be a blessing, according to Ellen White (1958a), "to occupy his mind, to strengthen his body, and to develop his faculties" (p. 50).

The **Imago Dei**

Although Ellen White did not use the same terms--broad and narrow **Imago Dei**--she dealt with the same principles in her writings.

The broad Imago Dei. "By the sin of Adam," Ellen White wrote "the moral image of God was almost obliterated" (SDA Bible Commentary, Vol. 6, 1957, p. 1078). Part of the divine image was still left although "man's physical powers were weakened, his mental capacity was lessened, his spiritual vision dimmed" (Ellen White, 1952a, p. 15). The same process has been obvious in the whole nature.

Though marred by sin, it [nature] speaks not only of creation but of redemption. Though the earth bears testimony to the curse in the evident signs of decay, it is still rich and beautiful in the tokens of life-giving power. (p. 27)

Ellen White did not use the term creativity. She spoke of a creative energy or creative power, but only in connection with the Godhead. When she referred to the human attributes needed in the creative process she (1952a) spoke of "high mental and spiritual gifts" and faculties of "mind and soul" which "reflected the Creator's glory" (p. 20).

All his [man's] faculties were capable of development; their capacity and vigor were continually to increase. Vast was the scope offered for their exercise, glorious the field opened to their research. . . . Had they remained loyal to God, all this would have been his forever. Throughout eternal ages he would have continued to gain new treasures of knowledge, to discover fresh springs of happiness, and to obtain clearer and yet clearer conceptions of the wisdom, the power, and the love of God. (p. 15)

Because of the fall, man's capacity to work, to learn, and to create was greatly weakened. In addition to that man was forced to struggle against "antagonistic" powers. There exists, according to Ellen White (1952a), in every human heart "not only intellectual but spiritual power, a perception of right, a desire for goodness" but also "a bent to evil, a force which, unaided, he [man] cannot resist." This kind of struggle is apparent in man's creative activity as well. Man "in his inmost soul" recognizes an ideal--the image of God--which "he accepts as alone worthy" (p. 29).

The narrow Imago Dei. The ideal that man is able to accept "as alone worthy" he can only attain with the power of Christ. This is true in the spiritual as well as the artistic sphere. The purpose of redemption--God becoming man and

dying for man--was "to restore in man the image of his Maker." This restoration is holistic, including all areas of life, a principle that was expressed by Ellen White:

To restore in man the image of his Maker, to bring him back to the perfection in which he was created, to promote the development of body, mind, and soul, that the divine purpose in his creation might be realized--this was to be the work of redemption. This is the object of education, the great object of life. (1952a pp. 15-16)

New thoughts, new feelings, new motives, are implanted. . . . The mind is changed; the faculties are roused to action in new lines. Man is not endowed with new faculties, but the faculties he has are sanctified. (1941, pp. 98-99)

Bible religion is not one influence among many others; its influence is to be supreme, pervading and controlling every other. It is not to be like a dash of color brushed here and there upon the canvas, but it is to pervade the whole life, as if the canvas were dipped into the color, until every thread of the fabric were dyed a deep, unfading hue. (1940, p. 312)

Redemption means the intensification of all God-given faculties and talents, creative talents included. They do not, however, operate independently. The gospel principles--Bible religion as Ellen White expressed it--should have the controlling influence over them. In the music area Johansson (see this study, pp. 222-224) called this musical testimony, "separate and distinct from the world" (Ellen White, 1948a, p. 137). This kind of testimony was found to be important by Ellen White (1950) because "conformity to worldly customs converts the church to the world" but "never . . . the world to Christ" (p. 509). She (1948a) was especially concerned for the young Christians who may "assemble to sing, and . . . frequently dishonor God and their faith by their frivolous conversation and their choice of music" (p. 506). She (1948c) was not saying, however, that Christians should exclude themselves from the world but that their example should be as a light to the world (p. 113).

The incarnation

Before his incarnation, Christ "had been in the presence of the Father from the beginning" as "the express image of the invisible God" (Ellen White, 1942, p. 422). In his incarnated form Christ "came to be one with humanity, and at the same time to reveal our heavenly Father to sinful human beings" (p. 422).

He [Christ] became flesh even as we are. He was hungry and thirsty and weary. He was sustained by food and refreshed by sleep. He shared the lot of men; yet He was the blameless Son of God. (p. 422)

Christ took "upon Himself man's nature in its fallen condition" but "did not in the least participate in its sin" (Ellen White, 1958b, p. 256). In Christ, both immanency and transcendency were really united.

Pastoral humility. Christ himself gave the best example of pastoral humility. Using Ellen White's expression (1942), Christ was "tender, compassionate, sympathetic, ever considerate of others . . . represented the character of God, and was constantly engaged in service for God and man" (p. 423). Following this example man can receive "through unselfish service . . . the highest culture of every faculty (Ellen White, 1952a, p. 16).

The unselfish attitude of pastoral humility was not, according to Ellen White, always self-evident in musicians. She was concerned (1972) that "musical talent too often fosters pride and ambition for display, and singers have but little thought of the worship of God" (Ellen G. White Estate, p. 23). She (1923) warned the church workers of making a show of "theatrical performances and musical display" for they did not benefit anyone (p. 253). As was mentioned above, Ellen White (1970) favored "simple songs of praise" (p. 510). Simplicity and humility were the ideals she emphasized.

Music in harmony with the message. Ellen White also underlined the importance of harmony between music (form) and the message (content). She (1948a) considered it a dishonor to God if the musical instruments produced "strains . . . which call the mind from God and heaven to light and trifling things" (p. 510). Music was not there "to charm" the senses (Ellen White, 1948e, pp. 142-143). Shouting "with drums, music, and dancing," according to Ellen White (1958c), just confused "the senses of rational beings" so that they could not "be trusted to make right decisions (p. 36). "Let everything connected with the giving of the message for this time bear the divine impress. Let nothing of a theatrical nature be permitted, for this would spoil the sacredness of the work" (Ellen White, 1970, p. 137).

Embodying the gospel--not the entertainment culture

The 19th century had its own forms of entertainment culture. In the 1820's Charles Mathews who "was fascinated by the speech of American negroes" listened to and transcribed their characteristic pronunciations, rhythms and inflections. He began to introduce "skits and mock-lectures in negro dialect into his stage acts" (Hamm, 1980, p. 100). The success of these so-called minstrel shows was at least partly "responsible for a fashion in stage impersonations of negroes" (p. 100).

Within a decade [1820's] negro impersonations on stage were so popular that entire companies were formed to do dances, songs, jokes and skits. . . . Minstrel shows continued to be the most popular form of stage entertainment in the USA until well after the Civil War [1861-1865] and they persisted in amateur productions well into the 20th century. (Hamm, 1980, p. 100)

Another form of popular culture during the 19th century was the vaudeville theater which at the end of the century "replaced the minstrel show as the most

popular form of stage entertainment" (Hamm, 1980, p. 104). It had many similarities with the minstrel show, "and each consisted of sequences of comic skits, songs, dances, larger production numbers and other acts" (p. 104).

An enormous quantity of music was needed for their entertainments; great amounts of money were to be made from the sale of songs popularized in vaudeville; and ties between this music and the most powerful New York publishers became increasingly close. (p. 104)

The early 20th century was an era of ragtime. This style of popular music "was rooted in minstrel music and various aspects of black culture . . . and was written primarily for the piano" (Hamm, 1980, p. 105). It had "the historic significance" because it, with minstrel music and vaudeville, introduced certain rhythmic patterns that "permeated the style of many composers of the next generation" (p. 105).

It is important to note here that minstrel shows made two important contributions to the development of popular music. First, the syncopated banjo figures carried directly into ragtime, which we have seen was an important element of jazz. The ragtime pianists were for years ~~the~~ entertainment in brothels and saloons in New Orleans, as well as farther north. Second, minstrel shows made extensive use of the song-dance combination. It is common knowledge that with their accompanying gestures their songs were often suggestive and lewd. (Leno, 1976b, p. 193)

It is no wonder that Ellen White (1827-1915) who lived during all these stages of entertainment culture--minstrel shows, vaudeville and ragtime--was concerned for their influence on the spiritual growth of the Adventist Christian. It becomes clear in her writings what kinds of values she was supporting. Her concern was to encourage the church members in a more holistic Christian experience. The entertainment culture, on the other hand, seemed to be leading young Adventists in a different direction. Ellen White did not hesitate to express her warnings.

[1867] The young are . . . assembled; there is the sound of vocal and instrumental music. Christians are gathered there, but what is that you hear? It is a song, a frivolous ditty, fit for the dance hall. . . . Music is the idol which many professed Sabbathkeeping Christians worship. . . . I was directed to the plain teachings of God's word, which have been passed by unnoticed. In the judgment all these words of inspiration will condemn those who have not heeded them. (1948a, p. 506)

[1881] Among the most dangerous resorts for pleasure is the theater. Instead of being a school of morality and virtue, as is so often claimed, it is the very hotbed of immorality. Vicious habits and sinful propensities are strengthened and confirmed by these entertainments. Low songs, lewd gestures, expressions, and attitudes, deprave the imagination and debase the morals. Every youth who habitually attends such exhibitions will be corrupted in principle. . . . The only safe course is to shun the theater, the circus, and every other questionable place of amusement. (1948b, pp. 652-653)

[1896] But there has been a class of social gatherings . . . parties of pleasure that have been a disgrace to our institutions and to the church. They encourage pride of dress, pride of appearance, self-gratification, hilarity, and trifling. . . .

One was seated at the instrument of music, and such songs poured forth as made the watching angels weep. There was mirth, there was coarse laughter, there was abundance of enthusiasm, and a kind of inspiration; but the joy was such as Satan only is able to create. (1943a, p. 339)

[1906] Young men and young women should not think that their sports, their evening parties, and musical entertainments, as usually conducted, are acceptable to Christ. Light has been given me, again and again, that all our gatherings should be characterized by a decided religious influence. (1970, p. 391)

Ellen White emphasized the methods at least as much as the results. She was not a pragmatist. Right methods were absolutely vital to her. "The methods and plans by which the work is to be done must be after the Lord's order . . . and the results will more than compensate for the outlay," she wrote (1923, p. 208). It was important that the "actions and methods and plans . . . correspond to the importance" of the message" (Ellen White, 1948e, p. 143).

If you lower the standard in order to secure popularity and an increase of numbers, and then make this increase a cause of rejoicing, you show a great blindness. If numbers were an evidence of success, Satan might claim the pre-eminence; for, in this world, his followers are largely in the majority. It is

the degree of moral power pervading the college, that is a test of its prosperity. It is the virtue, intelligence, and piety of the people composing our churches, not their numbers, that should be a source of joy and thankfulness. (Ellen White, 1943a, p. 94)

Faith--balance of reason and emotion

Ellen White spoke of the principle of faith or faith action but not in connection with music. The balance between reason and emotion--intellectualism and emotionalism--in music was, however, a topic she spoke about. "All should sing with the spirit and with the understanding" she wrote (1948a, p. 146). She was convinced (1948c) that "every emotion and desire" should "be held in subjection to reason and conscience" (p. 177).

This view led her to seek a balance between the form and spirit of worship as well. "Forms and ceremonies and musical accomplishments are not the strength of the church," she stated (1970, p. 512). The same was true of the "intellectual religion" altogether. It "will not satisfy the soul" (Ellen White, 1943a, p. 540).

A congregation may be the poorest in the land, without music or outward show, but if it possesses these principles [goodness, sympathy and love], the members can sing, for the joy of Christ is in their souls, and this they can offer as a sweet oblation to God. (Ellen White, 1970, pp. 511-512)

On the other hand, Ellen White (1970) warned of "the opposite extreme, making religious emotions prominent" (p. 502). The Holy Flesh movement experienced at the Indiana camp meeting (see this study, pp. 62-64) was a negative example of this kind of activity. "The truth for this time needs nothing of this kind in its work of converting souls. A bedlam of noise shocks the senses and perverts that which if conducted aright might be a blessing" (Ellen White, 1958c, p. 36).

Principle of stewardship

The principle of stewardship was a favorite subject to Ellen White. Her writings on stewardship can be approached from two different aspects--same as Johansson: (1) doing one's best, and (2) growth.

Doing one's best. Ellen White was not satisfied with the musical level of the Church in her time. "Music can be a great power for good," she stated (1970), "yet we do not make the most of this branch of worship" (p. 505). Explaining her statement she complained that "the singing is generally done from impulse or to meet special cases, and . . . those who sing are left to blunder along, and music loses its proper effect" (p. 505). At another time referring to the same problem she wrote (1883a):

Singing is a part of the worship of God, but in the bungling manner in which it is often conducted it is no credit to the truth and no honor to God. There should be system and order in this as well as every other part of the Lord's work. (p. 466)

Instead of the second-rate work she was used to hearing in the church Ellen White (1958a) encouraged the church musicians and members to endeavor in their "songs of praise, to approach as nearly as possible to the harmony of the heavenly choirs" (p. 594). And as early as in 1857 she wrote:

Right is always more pleasing to Him [God] than wrong. And the nearer the people of God can approach to correct, harmonious singing, the more is He glorified, the church benefited, and unbelievers favorably affected. (Ellen White, 1948a, p. 146)

Growth. To correct the unsatisfactory situation in church music as described above, Ellen White recommended education and training. She (1958a)

took an example from the Bible, King David, who in his early life developed "his genius for music and poetry." David's training in music was "appointed by the Lord as a preparation" for his life work (p. 746). Ellen White (1943a) did not forget to remind the Adventists that all the talents were a sacred trust and it was "a duty we owe our Creator to cultivate and improve these talents" (pp. 361-362). Here are a few more of her statements on the same theme:

[1890] Every faculty with which the Creator has endowed us should be cultivated to the highest degree of perfection, that we may be able to do the greatest amount of good which we are capable. (1955, p. 154)

[1893] I call your attention to the singing talent which should be cultivated; for the human voice in singing is one of God's entrusted talents to be employed to His glory. (1970, p. 498)

[1901] He who has bestowed upon us all the gifts that enable us to be workers together with God, expects His servants to cultivate their voices, so that they can speak and sing in a way that all can understand. . . . Let all take time to cultivate the voice so that God's praise can be sung in clear, soft tones, not with harshness and shrillness that offend the ear. The ability to sing is the gift of God; let it be used to His glory. (1948e, p. 144)

[1903] In every school, instruction in singing is greatly needed. There should be much more interest in voice culture than is now generally manifested. (1903, p. 8)

Ellen White recognized that all singers were not ready for training. "It is sometimes more difficult to discipline the singers and keep them in working order, than to improve the habits of praying and exhorting," she stated (1970, p. 505). Many of the singers "want to do things after their own style; they object to consultation, and are impatient under leadership." She was therefore convinced that in the program of music ministry "well-matured plans are needed" (p. 505).

The mystery of God

Ellen White (1956) recognized that it was "impossible for finite minds fully to comprehend the character of the works of the Infinite One." Even "to the keenest intellect, the most highly educated mind, that holy Being must ever remain clothed in mystery" (p. 105).

The incarnation of Christ is a mystery. The union of divinity with humanity is a mystery indeed, hidden with God, 'even the mystery which hath been hid from ages.' (SDA Bible Commentary, Vol. 6, 1957, p. 1082)

Ellen White also mentioned some of the "universal" principles, such as order, harmony, unity, diversity, symmetry and freedom that govern the artistic work. She did not use them in connection with her discussion on music. As general principles of creation they can be understood to apply to music as well.

The order and harmony of creation spoke to them [Adam and Eve] of infinite wisdom and power. (1958a, p. 51)

Unity in diversity is a principle that pervades the whole creation. While there is an individuality and variety in nature, there is a oneness in their diversity. (SDA Bible Commentary, Vol. 5, 1956, p. 1143)

One of the chief elements in physical beauty is symmetry, the harmonious proportion of parts. . . . God is the author of all beauty, and only as we conform to His ideal shall we approach the standard of true beauty. (1942, p. 292)

God gives to every soul freedom to think, and to follow his own convictions. (1940, p. 550)

Other Adventist Writings on the Philosophy of Music Ministry

The ideological problems of music ministry--the influence of secularism in particular--have been a special cause of concern to the Adventist writers dealing with the subject of church music. The entertainment industry and youth culture

seem to have made a lasting impact on western church music. The writers within the Church have time and again expressed their warnings for this danger.

In spite of the wealth of opinions and views there has been in Adventist writings, a serious lack of systematic research on the philosophy of music ministry. Such writers as Hamel, Hannum, Leno and Lickey have dealt with certain areas of music ministry--biblical principles of church music, psychological and physiological effects of music, aesthetic and religious functions of music, church and the 20th century youth culture, etc. Not one of them--except Hannum to some extent--has, however, built up any kind of holistic system of music philosophy in their writings. Hannum, because of his extensive studies in this area, is the writer who will be the most often quoted in the following discussion.

Basis for the philosophy of church music

Adventist writers have had a high regard for music and especially singing in the church. Haynes (1930), President of the Michigan Conference, knew "of nothing that can be used in greater measure by the Spirit of God to prepare the audience for the sermon than an appropriate song service" (p. 24). Referring to Luther, Harker (1939) was ready to set "next to the preaching of the word . . . the simple singing of sacred songs" (p. 13). Froom (1949), one of the editors of the Ministry, wrote in the same vein:

Not only must we **preach** our distinctive message, but we must also **sing** it. . . .

Powerful moving songs are needed--songs that sing in the heart, songs that burn themselves into the memory, that become an inseparable part of the being, lifting the soul God-ward. Such is the music we need to augment and enforce the remnant message. Such music constitutes the other half of the gospel. (p. 22)

Because of the major importance of music in the life of the Church it is vital, according to Hannum (1975), that the principles guiding the use of music are based on "well-reasoned opinions rather than instinctive reactions" (p. 11). Lickey (1971a) understood that an "honest seeker for truth would begin by going to God's Word to find" (p. 5) answers that may be applied to music (see this study, p. 109). Other sources of information were the writings of the Ellen White and "God's other book, nature and science" (Leno, 1976a, p. 164; see this study, p. 114).

Four basic principles evolved by Lickey and Hannum guide the Christian in his choice of music: (1) recognition of the conflict between good and evil and its reflection on music; (2) effort to remain separate from the world; (3) understanding that the popularity with the majority is not a safe guide; and (4) "great reverence for sacred things" and a "fine sensitivity in perceiving the difference between the sacred and the common" (Lickey, 1973a, p. 21).

The doctrine of creation

Music is a gift of God given to man at creation. This basic view was supported by such writers as Uriah Smith (1901, p. 850), Moon (1921, p. 15), Hannum (1938a, p. 14 and 1969e, p. 9) and Rees (1962, p. 5), among others (see this study, p. 115). That view was also emphasized in the guidelines toward the SDA philosophy of music voted by the General Conference of SDAs in 1972 ("Recommendations," p. 16). Not only music itself, however, but also the energy, ability, and inclination to create music were given to man by God. God gave man "the power to create works of art in various media" (Hannum, 1981, p. 23). He gave man "the ability and urge to create from materials of earth something original and different" (Hannum, 1975, p. 12). Hamel (1973) seemed to share the similar view.

Man seems naturally to turn to reflection and imaginative activity, and this inclination is one of the evidences of his relationship with the Creator. In order to obtain complete fulfillment, mankind has always sought out the arts, including music. Aesthetic experiences are vital if man is to achieve his full stature. (p. 13)

God in his creation work "was not dependent upon pre-existing matter."

He created "~~ex nihilo~~" (Seventh-day Adventists Believe..., 1988, p. 70). Man, on the other hand, according to Hannum (1981), is only able to work with the "materials already created" (p. 23), materials "not intrinsically evil, but good" (p. 75). Man "cannot create something out of nothing as God can" (Hannum, 1975, p. 50). So man is dependent upon God. In a sense "what man makes is old;" however, when "man arranges the material as no one else ever did before, it is new" (p. 50). This arranging work requires thinking, imagination, creative instinct and technical skill (Hannum, 1969e, p. 42). Without the imaginative faculty, as Hannum (1975) expressed it, "there would be no creative art but merely a mechanical reproduction of what can be observed in the world" (p. 51).

The artist can call up in his mind . . . new arrangements of common material so that we see something we never saw before. If we take a work of art to pieces, we realize that we have familiar material, but we have never seen those elements in just that relation before. It is the power of the imagination of the artist coupled with technical skill which enables him to create out of familiar material a new work. (p. 52)

Man is dependent upon God not only for his artistic endeavours but "for the function of every cell" of his body, for "every breath, every heartbeat, every blink of the eye" for they speak "of the care of a loving Creator" (Seventh-day Adventists Believe..., 1988, p. 76). At the same time, however, God "created human beings so that they could have a relationship with Him" (p. 72). This relationship "was not to be a forced, unnatural" one because God created man "with freedom of choice and a capacity to love and serve Him" (p. 72). Man had "the freedom to think and

act according to moral imperatives" (p. 85). "He was free to love and obey or to distrust and disobey" (p. 85). Hannum (1981) agreed with this: "It is left to man's judgment to choose that which is good and beautiful and to avoid those things that express evil" (p. 23).

In his creative work God had a purpose. According to Adventist thinking "everything was created with a purpose." When internalized this understanding makes life more "meaningful and rich, and the painful emptiness and dissatisfaction that so many express vanishes" (Seventh-day Adventists Believe . . ., 1988, p. 75). This principle can be applied to life in general as well as to special areas of life such as music.

Creation mandate. After creation God did not leave the world alone. There is no "inherent power" in the world and in the universe that would make them operate on their own. It is God who still "preserves and sustains them" (Seventh-day Adventists Believe . . ., 1988, p. 76). It is God who works and recreates continually.

To man was also given a responsibility. He had "to rule graciously over the world" trying to image and reflect "God's beneficent rule over the universe" (Seventh-day Adventists Believe . . ., 1988, p. 86). Man was "commissioned . . . to make a positive contribution by shaping the environment, using each situation . . . as an opportunity to accomplish God's will" (p. 86).

As human beings, we are to act like God because we were made to be like God. Though we are human, and not divine, we are to reflect our Maker within our dominion in every way possible. (p. 86)

The creation mandate given to man by God included an artistic commission as well. As a gift of God, art is part of human life and experience.

Although beauty and artistic things "are not absolutely essential" to man and although "they have been falsely used in some religions . . . even for evil purposes" (Hannum, 1969e, p. 26), they can also make, if properly used, a positive contribution to life. They should, and they can "lead our thoughts to Him, the Author and Creator of beauty" (p. 19). Osborn (1923, p. 13) and Hannum (1978, p. 428) suggested that Christians should have a positive, even active attitude toward arts (see this study, p. 109).

There are those who are so fearful of anything artistic or aesthetic that they think there is no place for the beautiful in religion. The beauty of nature which God has so bountifully created should be a conclusive argument against this attitude. We should seek to beautify our lives and our worship in every way possible. (Hannum, 1949, p. 6)

Aesthetic pleasure and a sensitiveness to beauty does not contradict religion, nor is it a frill or unnecessary adornment. A true appreciation of beauty is a deeper experience which will enhance all spiritual values. . . .

The fine arts coupled with religion will provide an individual with a spiritual feeling of primary importance and a sensitivity to values of beauty which will mean a much nearer approach to that goal of the Saviour when He said, 'I am come that they might have life, and that they might have it more abundantly' (John 10:10). The fine arts help man to live above the level of beasts. (Hannum, 1975, pp. 39-40)

The **Imago Dei**

Created in the image of God, man "has both the capacity and the need for aesthetic experiences" (Leno, 1974, p. 18). This aspect of God's image can be looked at from two different viewpoints, the broad and narrow **Imago Dei**.

The broad Imago Dei. Man is fallen and corrupt because of sin. His relationship with God is broken and there is a separation between him and his Creator (Seventh-day Adventists Believe . . ., 1988, p. 88). In spite of this separation "there remains a sense of human dignity" because "the divine likeness

was not completely obliterated. . . . Though fallen, corrupt, sinful, man is still God's representative on earth. His nature is less than divine, yet he holds a dignified position as God's caretaker of earthly creation" (p. 93).

The artistic gift which was a part of God's image was also deteriorated because of the fall. It did not disappear, however. After the fall man's artistic works, according to Hannum (1981), became "imperfect, and in the case of some of the arts his works portray evil" (p. 23). They can even "lead men away from God" (Hannum, 1969e, p. 25).

When God gave outstanding talent to poets, writers, composers, performers, painters, sculptors, and architects, He intended for all to appreciate and enjoy their creative works. However, not all these persons do their work to the glory of God, or even for the good of mankind, and Christians should be able to recognize certain distinctions between the good and the bad. (Hannum, 1975, pp. 12-13)

Froom (1949) seemed to share the same view as Hannum:

When man fell, everything pertaining to man, including his relationship both to God and to man, was perverted. This included music. Like other good things, it was distorted to serve the propensities of self and sin and enticement. In its perverted form it made evil attractive. At the same time, in the remedial plan of redemption the preaching of the saving message of God to man was to be supported by music that reveals the love and proffers the claims of God--music that augments the entreaties of the gospel, that man may again be reconciled to God. (p. 21)

There is still, however, God's image left in art and the Christian should not shun the bad so much that he is not able to enjoy the good. Because of the confusion, "it takes careful and critical thinking to arrive at right conclusions" (Hannum, 1964, p. 30). Comstock (1964) had a warning word:

Music may influence for good or evil. A love of the right kind of music can speed the Christian on his spiritual and upward way, while a love for the wrong kind may pull him downward to destruction. (p. 37)

The narrow Imago Dei. Adventist writers supported a holistic view of the Christian life. According to Hamel (1973), "when a person dedicates his life to God his dedication extends to all areas of living" (p. 9). His goal is to image God as far as possible in all areas of life--artistic outlets included. His music, "both religious and secular, should help develop moral fiber, righteous living, and a well-balanced Christian life" (Baasch, 1968, p. 23). This principle was also found in the musical guidelines developed by the General Conference of the SDA Church in 1972:

This [the distinctiveness of the message of the SDA Church] calls for total commitment by each church member to the ideals and objectives of the church. Such commitment will affect every department of church life, and will certainly influence the music used by the church in fulfillment of its God-given commission. ("Recommendations," p. 16)

The holistic view of Christian life adopted by Adventist theology does not only affect the life of the Church and its members. It is also a positive testimony to others outside the Church. A "true Christian is able to witness to others by his choice of secular music for social occasions." "Through diligent search and careful selection," he will "seek out that type of music which will be compatible with his social needs and his Christian principles" ("Recommendations," 1972, p. 19).

The incarnation

Jesus in his incarnated form was "a truly human being" (Jemison, 1959, p. 153). He "took human nature and thus identified Himself completely with the human race (p. 153) . . . except that He knew no personal sin" (p. 154). At the same time He was also fully God. There was, however, no conflict between the two. "The Saviour is regarded as a composite, but undivided, personality" (p. 154). He was the perfect model in humility to every human being.

The Saviour's whole life was the gift of Himself for man's redemption. God in human form was giving Himself for man. His prayers, His victories, His daily walk with men, His sharing of human life, all were a part of the gift that was true sacrifice. (p. 160)

Pastoral humility. One of the main issues in Adventist writings that deal with music ministry has been the discussion about the attitude of church musicians toward their work. Several Review and Herald writers, such as Butler (1883, pp. 329-330), I. A. Crane (1930, p. 7), Marsh (1962, p. 3), Carcich (1969, p. 10), Washburn (1929a, p. 9; 1929b, p. 13; and 1945, p. 11), Haynes (1935, p. 8), and Bunch (1936, p. 14) were concerned for the spirit of egotism and display and encouraged church musicians to show the humble spirit of Christ in their work. "Keep self out of sight" (Washburn, 1929b, p. 13), was their key message (see this study, pp. 97-98 and 118). The musical guidelines of the SDA General Conference also warned about the problem of "theatricality and prideful display" ("Recommendations," 1972, p. 17).

Where there is a choir, meaningful anthems . . . sung by dedicated and well-prepared musicians, will add much to the service and assist in elevating the quality of worship. If in the service there should be vocal solos or other special music . . . [they should] be presented to the Lord without display of vocal prowess. The communication of the message should be paramount. p. 17)

Other Adventist writings called attention to the same question. "In a world in which rivalry and selfishness are dominating, it is sometimes difficult for Christians to keep these things from their own lives," stated Hannum (1969e, p. 44). It is, however, true that "ability without the consecrated life does not mean much" (Wargo, 1938, p. 20). In the following quotations the same concern was expressed again:

Better for our congregations that our singers were struck dumb than to have them forget to whom they are singing, and for what purpose. Musicians

are too conscious of what others will think of them, and it is this popular appeal that leads many astray into the technical path. (Miller, 1934, p. 20)

A godly, unselfish musician would present a musical number humbly to produce joy and happiness from the music, not to draw attention to his performance. The Christian musician should by all means try to avoid attracting attention to himself, but, rather, by his selection of music and his manner of rendition, direct the listener unconsciously to the message and the Person who is the object of his ministry in music. (Milton G. Crane, 1973, p. 20)

In this difficult matter the minister of music is not only responsible for himself but also for the members working under his direction. According to Haynes (1937) "any evidence of pride on the part of the leader will be copied by his chorus" (p. 6). Haynes was concerned that "if the leader manifests a tendency to display his ability, the singers will want to display their abilities, too." On the other hand, "if the leader's central thought is on **worship**, and all his actions correspond with that thought, then those who sing under him will have as their central thought the worship of God" (p. 6).

A spiritual, humble attitude has to be developed; it does not come out by itself. Only "when the end and aim of the labors of the church musician is the exaltation of Jesus Christ, the spiritual powers will be developed in proportion to other abilities" (Beltz, 1939, p. 19). When the process of spiritual growth is allowed to happen the church musician may have "faith in the overruling providences of God," and he "will not be discouraged when those less qualified are exalted" (pp. 19-20). He will also have patience "when some in the church seem to delight in a type of music not consonant with a sound religious profession, or representative of the times in which we live" (p. 20).

This kind of unselfish attitude is necessary if the work of the church musician is seen as a ministerial work. That is the way Whitford (1920, p. 205),

Beltz (1935, p. 5) and Maxwell (1963b, p. 26) understood the position of church musicians (see this study, pp. 119-120). As far as his work "ministers to the spiritual needs of both youth and adult," Beltz also wrote (1939), it "is a work of the first order." It "is a spiritual ministry of the highest order (p. 19):

The musicians who take part in a religious service are really assistant ministers. Whereas the minister **talks** as he prays to God and preaches to the people or bears his testimony, the musician **sings** and **plays** his prayer and praise to God and his exhortation and testimonies to the people. (Maxwell, 1963b, p. 26)

Keymer (1950) went into the spiritual ministry of church musicians even further than Maxwell. Referring to singing evangelists as a part of the evangelistic team he assumed that they "should visit in the homes of the people, study the Bible with them, and talk to them about their soul's salvation" (p. 15).

A singing evangelist in an evangelistic team should be considered as much as a minister as the evangelist who preaches. . . . The aim of the singing evangelist is the same as that of preaching--to turn people's hearts to Christ and to win souls. Therefore, the singing evangelist is definitely a minister. (p. 15)

Relevancy of communication. "The single purpose of all the arts is to communicate," stated Hamel (1973, p. 36). The potential of arts to communicate even surpasses the speech. Art--including music--can be considered, according to Ledington (1939) "as an intensifier and beautifier of thoughts and emotions" (p. 21).

The arts are capable through the medium of beauty of tone, or through some other medium, of expressing a richness of feeling that could not be expressed in any other way. (Hannum, 1969e, p. 27)

The role of music in the religious life of man is to help him make and communicate discoveries about the meaning of life. From the standpoint of man, music provides an avenue to truth. . . . The composer, the performer, and the listener each has a responsibility to discover and reveal meaning and truth as found in music. The greater the music, the more adequately does it convey truth. (Hamel, 1973, pp. 58-59)

In order to make the musical communication relevant to different kinds of people "each individual, with his own heredity and cultural background, and his own unique personality, must be reached by the love of God in an individual way" (Hannum, 1969e, p. 13). It means that there does not exist only "one kind of music" that would meet "the needs of all kinds of people. According to his background, culture, and training, an individual" will "associate particular religious feelings with particular kinds of music" (p. 11). Every wise minister will therefore "study the culture and the social environment of the people he wishes to reach, and use music they can understand" (p. 34).

Maxwell (1963a) in his two-part article "Church music and the Bible," made a few remarks on the relevancy of church music. He referred to two Bible texts, Ephesians 5:19 which "exhorts Christians concerning 'speaking to yourself' in psalms and hymns and spiritual songs," and Colossians 3:16 which "speaks of 'teaching and admonishing one another' in spiritual songs" (p. 32). From the words of Paul, Maxwell drew the conclusion that "church music should very often be directed to the congregation" and the songs used in the church "should be of the testimony-exhortation-teaching type rather than always of the prayer-and-praise type" (p. 32).

In a second conclusion regarding to the relevancy of church music, Maxwell (1963b) drew from the words of Paul based on 1 Corinthians 14:9, "Except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? for ye shall speak into the air." (p. 26). In verses 15 and 16 Paul "recommends that we 'sing with the understanding also'" and "in verse 19, after making it clear that he personally could speak in tongues if he wished to," Paul

continued, "'Yet in the church I had rather speak five words with my understanding, that by my voice I might reach others also, than ten thousand words in an unknown tongue.'" Applying these words to music, Maxwell emphasized "that church music must be intelligible to the congregation. . . . The musician who renders music that the congregation cannot understand is speaking in an unknown tongue and is not edifying the congregation" (p. 26).

Maxwell's third conclusion (1963b) was a natural result of his second statement. If church music should "be understood and enjoyed by all members of a congregation," then it "must be subject to a considerable degree of variation for the simple reason that people vary so much" (p. 26).

Maxwell's fourth conclusion (1963b) stated that "church music should be geared to . . . the salvation of souls." It was based on 1 Corinthians 9:22 in which Paul wrote, "'I am made all things to all men, that I might by all means save some.'" (p. 27). And he continued:

Now an Adventist may write off the concert-goers as snobs, the members of liturgical churches as daughters of Babylon, and the rock 'n' rollers as rank heathen, but do we not have a responsibility for all the souls for whom Christ died? (p. 27)

For his fifth conclusion, Maxwell (1963b) used Jesus' parables as an example. Jesus "told stories so simply that people caught their melodies at once" (p. 28). However, his stories were "so profound that Christians have been trying to plumb their meaning ever since." The same principle is applicable to church music, according to Maxwell. "Good music does not have to be complicated," but "should edify us and lift us up." "There is great genius manifested in simplicity" (p. 28).

Relevancy in church music does not, however, mean that the minister of music should necessarily "follow the leading of popular majorities," for "the musical

taste of the majority of the public is not high in either secular or religious music" (Hannum, 1960a, p. 34). This was a principle that Jesus also taught, "For the gate is narrow and the way is hard, that leads to life, and those who find it are few" (Matt. 7:14). Based on this idea Hannum (1975) had to state that "the majority of mankind do not seek the finer and better things in life" (p. 135).

Many think this applies only to spiritual things, but it has a much wider application. The majority miss the narrow road when it comes to culture—their attitudes toward music and the arts. We customarily think of a democracy as a kind of unit where the majority rules. This may be a benefit in government, but when it comes to matters of taste and judgment in culture and the arts, the will of the majority is not what one should follow. (p. 135)

It is important to remember that although "Jesus came down to our level . . . He did not come down to leave us here" (Maxwell, 1963b, p. 28). Jesus really was relevant but did not identify himself with sin. The reason why he came down was to "lift us up," and to help us grow, as Maxwell pointed out (p. 28).

If a church member happens to love the kind of religious music which is favoured and supported by the popular majority it does not necessarily mean, as Hannum (1960a) expressed it, that he is "inferior or lacking in spiritual experience." What it does mean is that he may be lacking in musical education or he may not recognize "that there is better music available to the church, music of greater power and beauty" (p. 34).

Not all things that are in bad taste are necessarily wrong morally. Bad grammar, inferior paintings, sentimental music, poorly written stories, and so on, may not be immoral, but to choose them shows poor preference that may exist because of a lack of education and disadvantages of environment and associations. (Hannum, 1981, p. 29)

Gospel music tradition within the SDA Church. The very style of music which represented the emphasis on relevancy in the area of church music were

gospel songs. Based on the campmeeting songs of the early 19th century (see this study, pp. 44-47) and the Sunday School hymns of William B. Bradbury (1816-1868) and others, gospel songs were launched on their century-long career by the large evangelistic campaigns of the late 19th century, such as the missions of Moody and Sankey (Hustad, 1981, p. 130). Hustad (1981) described gospel song as follows:

The title gives some cue as to the norm. 'Gospel' suggests that it is usually concerned with the **basic** gospel, the message of sin and grace and redemption, and man's experience of them; 'song' indicates that it is **secular** of origin--not a hymn. Basically, the poetry was simpler than that of a hymn--less theological and less biblical, less challenging to the imagination, sometimes even innane [*sic*]. The musical structure was characterized by a refrain--a novelty in hymns, a simple lyric, inconsequential harmony and a sprightly rhythm. (p. 132)

The Adventist tradition of church music has been centered on evangelistic music, in other words gospel songs. The campmeeting spirituals and the emotional hymns of the Millerite movement prepared the way for the extensive use of gospel songs within the SDA Church. Such terms as "simple songs" or "simple singing" used by Ellen White (see this study, p. 263) have also been understood to mean that she supported gospel music (Pierce, 1976, p. 58).

Our church has no real musical tradition as do some of the older Protestant denominations such as the Lutherans, Presbyterians, and Methodists. Any tradition we may have must be centered on evangelism. This leads us to the tradition of the gospel song--that which tells of Jesus and His love for us. We find also that our Adventist hymn writers have written songs that pertain to most of our doctrinal beliefs, including temperance and Ingathering. We have had very few hymns of worship composed by Adventist hymn writers. . . . The vast majority of songs by Adventist composers are gospel songs. (Pierce, 1973, pp. 16-17)

One of the reasons for the use of gospel songs in religious meetings, according to Adventist writers, was its effectiveness as a means of evangelism. Several writers, such as Jensen (1937, p. 14), Hardinge (1939, p. 36), Harker (1939, p. 14), Mansell (1940, p. 11), Avery (1941, p. 10), Froom (1942, p. 21 and 1949,

p. 22), Kranz (1950, p. 10), Miller (1950, p. 23), and Delker (1970, p. 16; see this study, p. 112) emphasized this point. Jensen and Froom argued that gospel singing was even equal to preaching in its effectiveness to communicate the gospel message. The following four examples are representative of their opinions:

True gospel singing is gospel preaching in a musical setting; and considering the proportion of time allotted to each in a religious service, who will venture to say that a song, sung by one who knows Jesus Christ and His power to save, is any less effective an agency for good than the spoken word. (Jensen, 1937, p. 14)

The best type of music for appeal work in evangelism is the modern gospel music. (Harker, 1939, p. 14)

The purpose of such [evangelistic] singing is to save sinners. It involves singing to convey our message, as verily as the preacher proclaims. It means carrying a heart burden for the salvation of the listeners. It means singing with a prayer for souls in the heart. (Froom, 1942, p. 21)

The strange part to me is that there are some who are antagonistic to the use of the gospel song in its proper place. Who is it that dares raise his hand against one of the instruments God has so effectively used during a century of evangelism? (Miller, 1950, p. 23)

In spite of their support of gospel music--in certain types of religious meetings such as public evangelism, Sabbath school and prayer meeting--several writers also expressed their reservations. Hardinge (1939) was concerned for sentimentalism (p. 36) and Froom (1942) for triviality, syncopated rhythms and extreme embellishments (p. 21). The SDA guidelines ("Recommendations," 1972, pp. 16-17,19) and Hannum (1969e, pp. 11-12), among other things, warned about secular, even vulgar associations and questionable performance practices (see this study, pp. 294-300). Mansell (1940), Pierce (1973) and Lickey (1973b) seemed to share the same kinds of concerns.

In large-city evangelism, as in smaller efforts, the music must appeal to the masses, and yet it must ever bear the distinction and dignity of the truth with which it is associated. (Mansell, p. 11)

In choosing this second type of religious music [gospel song] great care should be employed in the selection of both words and music so that nothing trite or cheap becomes a part of our services. Music for the youth must be contemporary enough in sound and word to be attractive and meaningful to them but should not include the cheap popular style that has become common. (Pierce, p. 17)

Present religious music trends [rock music] generally are not combinations of the common . . . and the sacred, but rather of the vulgar and the sacred. If one accepts the position of some trend-setters, any musical style is usable in a sacred setting. Therefore, we find music that is completely identified with our secular, worldly, hedonistic society, being joined with what has been characterized by one writer as 'theological skimmed milk' for words. (Lickey, p. 18)

As one solution to the problem of secular influences found in gospel music Froom (1942) suggested that the SDA Church should have their own songs. "We cannot depend upon the evangelistic songs of the popular religious world," he wrote, "any more than we can depend upon her formal nominal religious literature. . . . We must have our distinctive music if we are to do our distinctive work," Froom insisted (p. 22).

Form and content in musical communication. Because of sin, there is confusion between form (method) and content. Hannum (1969e) was of the opinion that "a pagan ritual [form] may be beautiful but not good" in content. "A book may have a moral lesson [content] but at the same time not be beautifully written [form]; or a painting may be a beautiful work of art [form] and not be true to historical facts, or it may even be immoral in subject matter [content]" (p. 22).

A similar confusion can be found in church music. A musical piece--a song, for instance--may serve a religious purpose. Its content and text are good,

and it may be taken directly from the Bible. Its artistic structure and the manner of its performance (form) may, however, be inferior. Or another type of confusion is possible when a person thinks that he can receive "more spiritual food from listening to music such as a Brahms symphony or a Bach cantata than . . . from attending a church service" (Hannum, 1975, p. 41). This kind of reasoning "is a confusion of values. . . . Art may supplement religion, and should do so, but not supplant it" (p. 41). In this case the artistic form is excellent but its religious content--even at its best--vague.

We need to keep clearly in mind that we have at least two different standards by which to judge sacred music. One pertains to its effectiveness as a religious aid in various kinds of religious services. The other standard is an artistic one by which we judge the musical value or merit of the music itself. These two standards are independent of each other. . . . Religiously effective music may be artistically inferior, and, on the other hand, artistically effective music may be religiously of little value. (Hannum, 1969e, pp. 13-14)

The ideal takes place when the form and content complement each other. In that case church music is both "the source of an aesthetic experience, and at the same time it" serves "the purposes of religion" (Hannum, 1969e, p. 17).

Manipulation with music. The word "manipulate" as translated in Webster's New World Dictionary (1979, p. 292) means to "manage shrewdly, especially in an unfair way." Hannum (1969e) warned about the danger of using music in a manipulative, insincere and dishonest way. "The music must be honest and sincere. . . . There must be no falseness or pretence about it," he wrote (p. 34).

Music which is created to produce a certain emotional effect, or a type of singing or playing which is calculated to move an audience--in other words, designed effects produced by certain technical devices--bears the stamp of insincerity and dishonesty. . . . Honesty in music is just as important as honesty in preaching. (p. 34)

Close to the problem of manipulation or dishonesty was an overvaluation of religious music and its deceptive substitution for the work of the Holy Spirit. Haynes (1935, pp. 7-8), Mill (1970, p. 10) and Merriman (1972, p. 5) expressed their concern for this matter in the Review and Herald. They saw that music was getting too important a position displacing--to a certain extent--the influence of the Spirit (see this study, pp. 116-117). Hannum (1960b) spoke about the same problem in the Ministry and in his book Music and Worship (1969e):

The experience of conversion is not the same as an aesthetic experience. The appeal to music is not the same as the appeal to the Holy Spirit. Music is desirable and helpful, but it should never displace the position of Christ or the Word of God. We need to be on the alert, that we shall not depend upon music to do the work in evangelism that is the work of the Holy Spirit. (1960b, p. 22)

There is a danger of failure to sense the difference between emotionalism and spiritual impressions. True emotion is needed and will accompany a true spiritual experience, but this is not to be confused with emotionalism, or an overemphasis upon feelings and emotions. It is possible for certain types of music to contribute strongly to emotionalism. (1969e, p. 32)

Embodying the gospel content--
not the mass culture

Art portrays life (Osborn, 1923, p. 13). Music--as one kind of art--is a symbolic expression of "the struggle-fulfillment rhythm of life experience" (Leno, 1976d, p. 239; see this study, pp. 108-111). Because of this quality of art, it is through it "that we learn of the real condition of society" (Hamel, 1973, p. 19). Herr (1983) shared the same opinion, "Music is a statement of aesthetic and emotional symbols of values to which a specific culture is conditioned" (p. 25).

As far as art is a reflection of conditions prevailing in society at large, then the art found in church--including music--inevitably corresponds "to the existing type of religion" in that church. "One's music is a mirror of his soul," wrote Spalding

(1934, p. 20). Or, as Hannum (1975) expressed it, "our attitudes in spiritual things will be reflected in our choice of music" (p. 150).

The same view, in regard to the close relationship between music and the spiritual condition of a church, was shared by several writers, such as Tenney (1897, p. 377), Butler (1916, p. 10), Beltz (1935, p. 6) and Martin (1970, p. 17; see this study, pp. 59 and 96-97). Leno (1973b) gave a simple reason for this causality. It was natural, according to him, that as man in his fallen state "sought to symbolize his experiences he . . . included those inimical to the character of Christ." He also symbolically represented in his music "the sinful nature of man" (p. 20).

One way to express different symbols or meanings in music is through associations and connotations. "As we associate certain types of architecture and lighting with a church building, so there are certain types of tone" associated with "religious services" (Hannum, 1939, p. 34). Hannum (1969e) thought that these kinds of musical associations should be considered when music is selected for church use:

There are basic principles which guide in the matter of sacred music, the most fundamental being that all sacred music must by some means, primarily by association, be in harmony with religious principles and the sacredness of the church. Music which in our culture is not associated with the church may be questionable as religious music. This may seem conservative and reactionary, but how can music be justified in religious use if it is out of harmony with what the church stands for? (pp. 11-12)

The associations are conveyed in music through "the expressive qualities of the art elements--that is, the kind of melody, harmony and musical texture" (Hannum, 1975, p. 95). The evident meaning expressed by them should be in harmony with "the mood of the religious meeting" (p. 95).

Music used in religious services should enhance religious meditation and thinking. It should be beautiful and attractive, but not cloying or sentimental.

The melody and harmony should be strong, effective, satisfying, but not sweet or sugary or weak. The rhythm should always be dignified, full of vitality and life, but never cheap or trivial. It should always be deeply emotional, but never vulgar. Sincerity there must be, and all true religious music will express or be in harmony with sincere emotion. (Hannum, 1969e, p. 12)

Characteristics of mass culture in church music. As was seen in an earlier section of this study (see pp. 99-100), the Review and Herald writers were concerned for the secular associations found in church music. This concern was expressed by R. L. Walin (1928, p. 8), Hannum (1930a, p. 12; 1934; 1941a; 1945, p. 9; 1969b, p. 6), Bunch (1936), G. M. Walin (1946, p. 7), Osborn (1946, p. 4) and Merriman (1972, p. 4). The guidelines published by the General Conference of SDAs in 1972 continued on the same lines. "The music should. . . reveal a compatibility between the message conveyed by the words and the music, avoiding a mixture of the sacred and the profane," they stated ("Recommendations," pp. 16-17). The General Conference (1972) also advised that,

Care must be exercised that worldly values in music which fail to express the high ideals of the Christian faith be avoided. . . .

Certain musical forms, such as jazz, rock, and their related hybrid forms, are considered by the church as incompatible with these principles. . . . (p. 17)

The Christian will not sing songs that are incompatible with the ideals of truth, honesty, and purity. He will avoid elements that give the appearance of making evil desirable or goodness appear trivial. He will try to avoid compositions containing trite phrasing, poor poetry, nonsense, sentimentality, or frivolity. . . .

Care should be exercised when using a secular tune wedded to sacred lyrics so that the profane connotations of the music will not outweigh the message of the text. (p. 19)

There were certain characteristics of the mass culture that were especially mentioned by the Adventist writers, or they were at least referred to. These writers were convinced that the pop music traits--borrowed from the mass culture--were in apparent opposition with the spirit and message of the gospel. Using the terms of

Johansson (see this study, pp. 236-239), the characteristics mentioned in these writings could be listed as follows: quantity--mass production, material profit, immediate gratification, easy consumption, entertainment, least common denominator, success above principle, sensationalism and transience.

Quantity--mass production. Jesus clearly thought that the majority of mankind do not seek the finer and better things in life. . . . (Matthew 7:13,14) (p. 135)

We should not be misled into judging matters of right and wrong, good and bad, or values in art and music by majority votes or numbers. (Hannum, 1975, p. 137)

Material profit. We live in a materialistic world, in an age dominated by science and its accomplishments and by the worship of wealth and success. Some measure success by material progress, the accumulation of riches, and popular approval. Men shall be 'lovers of pleasures more than lovers of God' (2 Timothy 3:4). (Hannum, 1975, p. 138)

Immediate gratification. If one depends entirely on taste in eating, without taking into consideration the nutritive value of his food, the body is imperfectly developed and dwarfed. No one would allow a child to subsist upon sugar, merely because it is pleasant to the taste, yet this is precisely the way a great many people--I may say the majority--look upon music. They play and listen purely for the gratification of the senses--that which pleases the ear. (Barnes, 1897a, p. 133)

Easy consumption. With all the mass media, or means of communication, we are experiencing what has been called 'mass culture.' While certain benefits and advantages derive from this increase in means of communication, there is also a price to pay. There seems to be a law that the inferior drives out the better quality, since it is more easily understood and enjoyed. (Hannum, 1975, pp. 131-132)

Entertainment. The will of the majority. . . only reveals what the many want. It is not necessarily related to greatness, goodness, or high artistic or cultural value. Commercial interests, such as the entertainment industry, must be responsive to the demands of the public, their customers; so the amount of popular music played and sold is an indication of what the mass of the population wants. (Hannum, 1975, pp. 136-137)

The entertainment world furnishes many examples of false and exaggerated emotion. Unfortunately, some religious music imitates the sentimental love songs of the world. . . . (p. 17)

The great artist or musician balances his intellect and his emotion so that his emotions are always controlled by his mind. Unfortunately, the

entertainment world is not happy with this balance. Entertainers feel the need to emphasize those features that appeal to the crowd. (Hannum, 1981, p. 31)

Least common denominator. The trend of the times seems to lower all things to a common level. Art reflects the present lack of respect and reverence for the religious values of the past. (Hannum, 1975, p. 131)

Success above principle. Some of these songs [of sentimentalism] treat our relations with God on too familiar a basis. Religious experience becomes commonplace and cheap. (Hannum, 1959, p. 42)

Sensationalism. . . . We live in a sensation-saturated generation. Our minds are drenched with a flood of nonsense, silliness, artificiality, and vulgarity from newspapers, magazines, radio, television, and even recordings. Never before has it been so important for us to make right decisions as to what enters our minds. (Hannum, 1975, p. 142)

Transience. One way to judge good music is by its enduring qualities. Cheap, trashy music does not satisfy even the perverted appetite. Those who indulge a taste for this class of music soon get tired of one piece, and want another. (Barnes, 1897a, p. 133)

Problems related to the methodology. Ellen White (see this study, pp. 271-173), along with Hamel and Hannum, was not in favor of pragmatical thinking. Hamel (1976) pointed out that "great care must be exercised in choosing the means by which we attempt to attract others to our church." There is no statement in the Bible to confirm "that the end justifies the means" (p. 96). "The true spirit of worship" is important, according to Hannum (1969e), because without it "all artistic values are religiously worthless" (p. 26) "The religion of Jesus Christ is complete as a means of salvation without any additional artistic touches," Hannum continued (p. 26).

Faith--wholeness of the Christian life

Adventist writers have dealt with the principle of faith--the wholeness of the Christian life--as it relates to church music from two different angles: sacredness versus secularism, and balance of reason versus emotion.

Sacredness versus secularism. "The Old Testament clearly points out that Israel," according to Hannum (1969e), "was to make a distinction between the sacred, or holy, and the secular, or common" (p. 36). Hannum was concerned for "a leveling process that [is] going on" in the western thinking "which does away with all distinctions" (p. 37).

The sacredness of church music is not, however, in music itself, for "music. . . is neither religious nor secular to us" (Hannum, 1932, p. 28). "By secular music," Hannum meant "music which has secular associations," for music is interpreted "through our environment, or education, or tradition, or its association with religious or secular words." "Religious or sacred music," as Hannum expressed it, "is music with which we associate religious thoughts" (p. 28). These associations may relate to music itself, to the way it is performed, or to the instruments with which the music is played:

[Music] Sacred music will not be associated primarily with worldly pleasures. The romance and the excitement of the theater, with its presentation of evil of all kinds, will find no echo in sacred music. The modern dance with all its subtle meanings, its jazz, its sentimentality, its associations with drinking and smoking and drugs, will not find any suggestions in religious music. Military display, the circus, and other kinds of secular expression, whether or not they are legitimate for the Christian, will not be associated in any way, or suggested by, the music heard in the church. (Hannum, 1969e, pp. 37-38)

[Vocal treatment] The raucous style common to rock, the suggestive, sentimental, breathy, crooning style of the night club performer, and other

distortions of the human voice should be avoided. ("Recommendations," 1972, p. 19)

[Visual presentation] Anything which calls undue attention to the performer(s) such as excessive, affected bodily movement or inappropriate dress should find no place in witnessing. (p. 19)

[Performance] The primary objective in the performance of all sacred music should be to exalt Christ rather than to exalt the musician or to provide entertainment. (p. 19)

[Performance] In the manner of performance there is also a distinction between the sacred and the secular. There are styles of performance clearly associated with religion by tradition and usage, and there are styles characteristic of various kinds of secular music. The crooning style of singing which is very popular today for love songs and sentimental music is hardly appropriate for religious songs. There is a style of organ playing which is characterized of the theater organ. . . . The theatrical style of playing stresses peculiar kinds of tone quality, excessive use of the tremolo, and other technical devices which serve the theater well but are not appropriate in worship. (Hannum, 1969e, p. 38)

[Instrument] There are also some types of instruments such as drums, guitars, marimbas, saxophones, and others which are not traditionally associated with the church but which are used extensively in secular music. These instruments are not to be considered as forbidden for church use, but they must be played skillfully and technically in a way that will not suggest the secular. No instrument is inherently either sacred or secular. (Hannum, 1969e, p. 38)

These kinds of associations are not necessarily permanent. They may, and they do, change as years go by. Therefore, according to Hannum (1973a), "one need not quibble over the fact that some secular music of the past has been arranged and adapted as religious music today." Since "this music has lost its secular associations" it has "the characteristics of religious music." Hannum stated that "one should be more concerned over the **present** associations of any music contemplated for religious use" (p. 15).

Balance of reason and emotion. The difficulty of keeping a balance between the intellectual and emotional elements in church music has brought about serious discussion among the Adventist writers. Hannum (1930a, p. 12), Beltz

(1970, p. 16), Douglass (1970, p. 14) and Leno (1976d, p. 241) took a stand on this question in the Review and Herald (see this study, p. 94). "One of the chief problems," wrote Douglass, "is that church music tends to polarize toward formalism on one hand, where music may become an end itself, or toward emotionalism on the other, where music may appeal to sentiment at the expense of reason and order." The same concern was expressed in the SDA guidelines (1972) which recommended that church "music should . . . maintain a judicious balance of the emotional, intellectual and spiritual elements" ("Recommendations," pp. 16-17).

Hannum and Leno in their Ministry articles and Hannum also in his books emphasized the importance of the balance between intellectualism and emotionalism. When Hannum (1975) defended his position, he referred to Paul's words in Galatians 2:20: "I have been crucified with Christ; it is no longer I who live, but Christ who lives in me; and the life I now live in the flesh I live by faith in the Son of God, who loved me and gave himself for me." Hannum wrote:

One of the basic principles of Christianity maintains that the mind and understanding must be in control of our lives. The mind surrendered to Christ makes the day-by-day decisions which keep one in the Christian way. . . . Nowhere [in the Bible] is sanction given for a free and uncontrolled emotional experience. Emotional intoxication precludes the sober mind from control and direction of the life. (1975, p. 139)

Sentimentalism is not a sign of strength but of weakness. It contributes nothing to the development of strong religious character. It is enervating to the church. (1959, p. 42)

Leno (1974) also emphasized:

There is a distinct difference in the psychological effect of music whose appeal is basically sensation-oriented and that which provides a genuine aesthetic experience. Music that appeals only to the senses adds nothing to the individual's knowledge, expertise, or awareness of beauty. On the other hand, music that has value appeals not just to the senses but to the intellect as well. (p. 17)

An emotional imbalance may be induced in different ways, for instance, "by a number of technical devices such as crooning, the use of lighting effects, tremolo, the massing of strings into shimmering glissandos, the use of echo chambers, amplification tricks, exotic tone qualities, and a persistent beat," according to Hannum (1975, p. 121). It does not mean, however, that these effects were all illegitimate in themselves. Only if they are used "to entice the listener away from reality toward emotionally exaggerated and fantastic dreamlands, they may be positively harmful" (p. 121).

Adventist writers did not warn against the danger of emotionalism alone. They were also concerned about the danger of intellectualism and formalism. The writers on this side enthusiastically defended the style of gospel music. "If we think in terms of eternity," wrote Miller (1953), "we may discover that the gospel song is the greatest song form" (p. 30). "We would do ourselves and others much good to . . . give less room for the masterpieces as we devote more attention to pieces for the Master [gospel songs]," Miller added (p. 30). The same view was represented by Rodeheaver (1950, pp. 39-40) and Lloyd (1947). Lloyd wrote:

So today there is great danger that musicians shall become so concerned with raising music to a higher level, with preserving its dignity, that they forget the very purpose of music in religious service. For music, rightly used, is a mighty asset in the winning of souls. When we forget that fact, when music in our churches becomes nothing more than entertainment for ourselves, we have lost our way. (p. 14)

The "formalistic and ritualistic trends" had their source, according to Froom (1942), in "the world's churches and schools of music" (p. 22). Catholic and Orthodox churches were especially mentioned in connection with **a cappella** ensemble music sung "in foreign languages." This kind of music was seen as an **exhibition** music by Steinel (1942, p. 35). He continued:

Our own schools have followed this trend. . . . As a result, students in our colleges come out with an erroneous impression of what is really appropriate in our own local church and evangelistic work. Some, who have gone into evangelistic work, have even tried to introduce this type of music into evangelistic meetings. . . .

I feel that it is not the mission of the church to educate the people to appreciate the type of music being used in many of our churches and colleges, but rather to minister to their spiritual needs. Let us have dignified, stately hymns of worship, adoration, and praise. But let us also have the beautiful gospel songs, and songs of the message, which are designed to comfort, cheer, stir to action, and build up spirituality. (p. 35-36)

The use of the "Pro-Catholic hymnody" and "Latin chorales" in the SDA Church was especially condemned by Froom (1946, pp. 18 and 46). "We need spiritual musicians and spiritual music," he stated (p. 46). Maracle (1949) shared the same kind of view:

The complicated anthem style of pre-Reformation music, toward which many choral conductors lean, often proves detrimental to the sacred purpose of the choir. Much of this music does not fit into our great evangelical pattern and the message we bear. It belongs to the churches of the world, and should be used sparingly in a church that is looking for a soon-coming Saviour. (p. 34)

The history of church music--and all art--has been a struggle between the two extremes--an overemphasis on either emotion or intellect. Music historians speak also of "two opposing styles or characteristics known as the Classic and Romantic tempers" (Hannum, 1981, p. 100). Both of them can be carried to extreme. Classicism may "lead to sterility, to mechanical and lifeless expression" (p. 98) and Romanticism, on the other hand, to wildness, recklessness and even chaos (p. 99).

These styles have not been confined to any one period, but music of all eras showed a leaning to one or the other of them. The music of the Classic temper is objective, controlled, disciplined, with an emphasis on perfection of technique, beauty of form, and logic of organization. It appeals primarily to reason and to the delight in order and the ideal. The Romantic temper, on the other hand, was given to personal emotion, to subjective expression, to strangeness, wonder, excitement, ecstasy, to freedom of expression. (p. 100)

Between the emotionalism or intellectualism, Romanticism or Classicism, chaos or order, Hannum (1969e) was looking for a middle course—a balance.

"Many things," he wrote, "are good in moderation" but "become evil in excess,"

(p. 39):

A moderate use of dissonance is useful in music, but carried to extreme it may lead to chaos. Emotion and sentiment and feeling are all proper and appropriate, but carried to extreme or beyond good, they lead to sentimentality and insincerity. Order and form are good in a church service, but without the spirit of worship they become lifeless and coldly formal. Freedom is a precious gift, but carried beyond the restraint of law it leads to license and anarchy. (pp. 39-40)

Faith action—encouragement to learn new music. Faith action involves risk taking. One is venturing into the unknown. The evidence from the past—loving guidance of the omnipotent God—is, however, a sure basis for this kind of action.

Faith action can also be implemented in music ministry as was shown by Johansson (see this study, pp. 248-249). When the Seventh-day Adventist Hymnal was published in 1985, Lickey (1985, p. 598; see this study, p. 93) and Hooper (1985) encouraged the SDA members to take a faith action and to learn new hymns:

As we begin to get acquainted with the unfamiliar hymns in our new Seventh-day Adventist Hymnal, let us put away our fear of the 'new.' The challenge of a fresh approach can spark our creativity. And we can take heart from these words of David in Psalm 40:3: 'And he hath put a **new** song in my mouth, even praise unto our God: many shall see it, and fear, and shall trust in the Lord. (p. 23)

Another way the church can put faith into practice is to support the growth of its members into musical maturity. A demand of immediate gratification is a sign of immaturity--childishness. Paul described the experience of growth as follows: "When I was a child, I spoke like a child, I thought like a child, I reasoned

like a child; when I became a man, I gave up childish ways" (1 Cor 13:11). Hannum adapted this principle to church music:

Those who have learned to enjoy the finest in art report that the pleasures they get from it are much greater, more lasting, more refined, and more satisfying. . . . The ordinary or the commonplace is too obvious, too filled with clichés, too sentimental, too lacking in qualities that bear repeating. . . .

Much of the music and art enjoyed by so many really belongs to the childhood of our culture. Some have matured and grown past their cultural adolescence and are now ready for adult pleasures. There seems to be little parallel between chronological age in these matters of artistic maturity, for many an older person is content to remain a child in artistic appreciation, while many young persons have developed a mature appreciation of music and art. (1975, pp. 123-124)

Often we do not recognize the need for a combination of morality, religion, technique, artistic sensitivity, and sincerity to be associated in the greatest religious music. The Bible puts no premium on inferiority of any kind. This includes the art of creating and performing music. The Christian strives for perfection or maturity in all things. (1981, pp. 26-27)

Stewardship

Man has a twofold responsibility to take care of the gifts God has given him. First, because "God created us, we belong to Him" and "we have the sacred responsibility to be faithful stewards of our physical, mental, and spiritual faculties" (Seventh-day Adventists Believe . . ., 1988, p. 74). Second, "at the cross He [God] reclaimed as His own that which man had surrendered to Satan at the Fall" (p. 270). So man belongs to God because he paid the price for man's salvation. God has not only created man but has also promised to recreate him through redemption in Jesus Christ.

"One of God's great gifts to man" was music ("Recommendations," 1972, p. 16). The purpose of this gift is to be "one of the most important elements in a spiritual program," to be "an avenue of communication with God" (p. 16). Hannum (1969e) also gave God the praise for the gift of music:

Music--the organization of sound into patterns of beauty--is one of the greatest gifts of God to man, a gift which comes from heaven, and a gift which redeemed man will take with him back to heaven. (p. 9)

Doing one's best. As a faithful steward of God-given musical talents, it is man's responsibility to offer God "the best possible music." It requires also, as the SDA guidelines (1972) expressed it, "careful planning of every music element of the [worship] service . . . so that the congregation is led to be a participant and not a spectator" ("Recommendations," p. 17). Milton Crane (1973), Hannum (1959 and 1969e) and Maxwell (1963b) emphasized the same principle of stewardship--doing one's best. Hannum (1969e) especially pointed out the enduring values of good music. Here are three examples of their statements:

Our colleges and our church should seek the highest standard in all things, and we need to search out the best in music, for it is to the greater glory of God. (Hannum, 1959, p. 23)

Our church music ought to be our best. Jesus told us to love the Lord our God with all our hearts and with all our minds (Matt. 22:37). Paul says that we should 'do all to the glory of God' (1 Cor. 10:31). Our music should never be slipshod or cheap. (Maxwell, 1963b, p. 28)

In general the traditional church music which endures through the years will have qualities of good sacred music. It is for this reason that it is wise to study the old hymn tunes, the music of Bach, Handel, Mendelssohn, and others, to discover what this music has which makes it endure. In this way one develops his own judgment as to enduring values. (Hannum, 1969e, p. 12)

"Best music" may mean both the quality of music itself and the quality of its performance. "Good music," according to Maxwell (1963b), "is carefully written and well organized, music that is *neither a puzzle in celestial geometry nor just a happy noise about nothing*" (p. 28). "Best music" is not necessarily "the music we like, be it secular or sacred." It is important to "realize that our personal limitations in musical judgment are not a valid criterion for the standards of others" (Hannum,

1965, p. 39). "Best music" is not necessarily the most popular music of a time period, either, for "the will of the majority. . . is never a safe guide in artistic values" (Hannum, 1959, p. 21). The quality of sacred music, according to gospel standards, is not measured by artistic grounds. It is ultimately measured by the motives of the musicians:

He [God] does not reject anyone on artistic grounds. He does not insist upon beautiful architecture for a temple, oratory in the sermon, artistry in the music, or wealth in the offering plate. However, God is not best honored by a poor hovel for a church, incoherence and grammatical errors in the sermon, cheap and unworthy music, or miserly offerings, if it is in our power to do better. God judges the motive and the heart, and is honored by our best. (Hannum, 1969e, p. 14)

Hannum (1981) understood that as a part of its cultural mandate the church had the responsibility to encourage "excellent vocal and instrumental organizations . . . to even better performance . . . approving the best music produced in the most artistic manner" (p. 34). Wargo (1938) presented the same kind of view:

We are to encourage those possessing this precious gift [of music] to strive for mastery in the field of music and then to dedicate their talents to this great cause. This consecrated developed talent will be a mighty power for good. As a result of its influence, hearts will truly be elevated, ennobled, and drawn closer to the threshold of the Infinite. (p. 21)

Growth--increase of talents. The principle of stewardship also involves the growth aspect--an increase of talents and faculties. From the Review and Herald writers Washburn (1929a, p. 9), Hannum (1930b, p. 9) and Marsh (1962, p. 3) brought up this matter (see this study, p. 119). "Every one must give an account for the improvement" of his talents, wrote Washburn. Turner (1963) continued writing about the same subject in the Ministry:

When God passed out the talents, He gave each one of us something that we could do. God expects us to develop that talent and enjoy using it to His honor and glory. Remember, it is your duty to use your talents. If you do not use, you lose. (p. 37)

Growth is a natural part of human life. "Just as there are stages of growth in our physical and spiritual life, so there are various stages of development in our understanding and appreciation of music" (Hannum, 1965, p. 33). Growth in the aesthetic appreciation is not only natural it is also necessary because "no one is born with good taste." That kind of taste "has to be developed by right choices throughout life" (Hannum, 1981, p. 29). This process may sometimes be painful (p. 37):

The one who follows his natural inclinations is bound to develop poor aesthetic preferences. Again, the choice cannot be based on the pleasure involved, for there are attractive enticements to things that are basically immoral and sinful. (Hannum, 1981, p. 29)

A perception of things of great beauty and worth comes with effort and concentration, not just by listening, but by **hearing**. (Hamel, 1973, p. 17)

A spiritual experience is important in order to make right choices in church music. It is not, however, enough. Careful study--education--is also needed. "There must be a combination of knowledge with religious experience to gain the most effectiveness when music is used for religious purposes," stated Hannum in his book Let the People Sing (1981, p. 26). Twelve years earlier in his book Music and Worship (1969e), he had already expressed the same kind of idea:

A deep spiritual experience does not qualify one to design a church building in the best of taste, for spirituality does not give one equivalent ability in architectural design and construction. The same might be said for music. A pious Christian does not have some unique power to determine beauty in music unless he makes a careful study in the field of music. (pp. 22-23)

Spangler (1972), the editor of Ministry, encouraged his "fellow ministers to take time to study carefully the subject of music," and insisted that "there needs to be a real education in this area" (p. 60).

The transcendency and holiness of God

Seventh-day Adventists Believe . . . (1988), a book that endeavors to give "reliable information on the beliefs" of the SDA Church (p. v), explained the attributes of God and divided them in two categories, incommunicable and communicable. "God's incommunicable attributes comprise aspects of His divine nature not given to created beings" (p. 20). This category includes God's self-existence, his independence, omniscience, omnipresence, omnipotence and his immutability "because He is perfect" (p. 20). "God's communicable attributes," on the other hand, "flow from His loving concern for humanity" (p. 21). They include his love, grace, mercy, patience, holiness, righteousness, justice, and truth (p. 21).

God's incommunicable qualities are a total mystery to man. God's communicable attributes, his love and patience, his holiness and justice are closer to man and therefore to a certain extent understandable. It was God's purpose that man would share these qualities with him. As an image of God, man, though he was human, and not divine, was to reflect his Maker (Seventh-day Adventists Believe . . ., 1988, p. 86). "With the Giver Himself"--and only in connection with him--the communicable qualities may become part of man's being (p. 21).

Truth in music. One of the purposes of art is to reflect divine qualities, certain eternal principles. Hannum (1975) described music as "a mirror of universal laws" (p. 60). He (1969e) understood "that art and all aesthetic objects are based

on eternal rules or principles, and that they reveal law and order and basic principles which are just as valid as are the laws of science" (p. 19):

Just as religious experiences such as conversion and answers to prayer are real occurrences in one's life, but difficult to prove to the satisfaction of a scientist, so the artistic or aesthetic experiences of pleasure in beauty are difficult to prove to the satisfaction of everyone. But this does not make them any less real or valuable. (p. 19)

In his Review and Herald article, Hannum (1941b) listed certain standards by which hymns can be judged. He mentioned unity, balance, rhythm, proportion, harmony, restraint and appropriateness (p. 20; see this study, p. 111). Twenty-eight years later in his book (1969e), Hannum listed the following artistic qualities: unity, variety, balance, proportion, harmony, rhythm, restraint, and a sense of the inevitable (p. 23). Six years later his book Christian Search for Beauty (1975), he used the following terms to explain the universal artistic principles:

Dominance [hierarchy]. The principle of **dominance** means that something stands out above everything else. It is the principle of hierarchy. The feeling of unity follows when there is an emphasis upon some item in its relation to the others. . . . This does not mean the exclusion of everything else, but there will be a feeling of relationship in the artwork which gives prominence to the one over the many. (pp. 71-72)

Harmony [unity]. **Harmony** refers to the element of likeness or similarity. While dominance means that there will be no unnecessary details, nothing meaningless in the work, harmony means that all the various parts will belong together, will have an inner relationship or accord. There will be consistency between the differing parts. Everything in the artwork will have some meaningful relationship to the whole. (p. 72)

Balance [proportion, restraint and a sense of the inevitable]. **Balance** means equilibrium between opposing forces. It refers to stability in architecture and sculpture and to symmetry in painting. The word **proportion** describes this principle in music and literature. . . .

In music there should be feeling that each section or part is just right--not too long or too brief, not too loud or too soft, not too fast or too slow, but just the right amount at the right time. (pp. 72-73)

Variety. **Thematic variation**, or theme and variations, or transition, or modulation, refers to the repetition of elements with changes. Exact repetition

soon tires. There is need for a slight change on each repetition. Thematic variation contributes to variety, but if carried too far, it leads to chaos. . . . This principle of variation is an important one in both art and life. We learn from God's creation that with Him there is no such thing as exact repetition without change. (p. 74)

Contrast. **Contrast**, the principle of placing opposites against each other, is a shocking and stimulating factor. By placing one element in opposition to another, both are emphasized by contrast. . . . The element of contrast appears in any number of degrees from almost exact likeness to the greatest difference. (p. 74)

Rhythm [principle of motion]. **Rhythm** or uniform sequence is a principle of motion in contrast to the principle of balance. . . . Here it refers to accenting or stressing certain units while others are not stressed, as in the march, the dance, and popular music. (p. 75)

"There is no art," according to Hannum (1975), "without some kind of formal organization" based on the artistic principles mentioned above. There are, however, exceptions, such as the experiments in the avant-garde style (p. 75). Hannum was concerned for the trend "the arts have taken" during the 20th century, "from adherence to form through the states of disintegration to the triumph of incoherence. . . . In the past, new forms took the place of old ones in the transitions that took place, but today there is simply a breaking up of structure without new forms to take their place" (p. 76).

Consciousness of dependence on universal principles has gradually been eroded, "The erosion begins in the undermining of the authority of God" (Hannum, 1975, p. 76). As a result there is an "emphasis on the imagination, inspiration, ecstasy, and the importance of the subconscious" (pp. 76-77). Finally, it leads "to giving greater importance to the unconscious, the stream of consciousness, free association, inner monologue" (p. 77). Hannum stated:

This viewpoint gives the Christian something serious to think about. Is this breakdown of the principles of form in the arts a part of the general

breakdown of law and order in society? Are the arts but reflecting what is taking place in other areas of life? . . .

The Christian who subscribes to the Ten Commandments as the guiding rule in his life can understand some of the trends today in art and music as a regression to more primitive concepts. (pp. 77-78)

The widespread carelessness of the basic principles of life and existence brings to mind the moral responsibility of man before his Creator (see this study, pp. 125-130). If God's authority is undermined man is actually serving another god--either art or himself. Lickey (1971a, p. 5) and Leno (1976d, p. 242) came close to this idea when they understood that the selection of music is, after all, a matter of moral decisions (see this study, pp. 113-114). "It is clear," stated Lickey (1971a), "that music may be other than rightly employed, and may accomplish ends contrary to those that God intends" (p. 5).

A Comparative Summary of Johansson's Model and Adventist Writings

There seems to be a far-reaching consensus between Johansson's model and Adventist teaching regarding the basic principles of music ministry. It is true that the Adventist writings lack the systematic and analytic approach which is characteristic of Johansson's scholarly style. The Adventist writings are more general and practical. A detailed comparison of theirs makes it clear, however, that Johansson's model--at least in general outline--can be used as a theological framework for the philosophy of music ministry in the SDA Church.

The Doctrine of Creation

Johansson saw the creative gifts--artistic raw material, creative ability and compulsion to create--as God's gifts to man. Man was totally dependent on God. At the same time, however, man was given freedom by God. Man had a free will

and as a result he was responsible for his own free activity. The church musician is caught in the tension between these two apparent opposites: independence and dependence, freedom and commitment.

Another principle of creation was purposefulness. God imposed form upon chaos and order out of confusion. Without coherence, shape, purpose or form there is no music. Therefore aleatory music based on chance is useless for positive affirmation concerning the real world, and worthless as church music as well.

God did not only create the world; He still continues to maintain and sustain it. A part of the responsibility for the creation mandate--to be creative and productive--was given to man. This divine charge also included the cultural mandate. Every Christian artist has a God-given mission to take the materials of creation and incarnate them into a meaningful form that speaks of the fundamental truths of life: birth, life, death, tension, release, relationship, tragedy, ecstasy, newness, eternity, suffering, sound, silence, redemption, etc. By doing this he can influence, or otherwise shape and direct the values and vision of his culture. This cultural mandate is not limited to individual artists alone. The whole church should be included. It should sponsor and encourage the composition, performance and appreciation of music that breaks new ground imaginatively and with integrity. This kind of concern would change the artistic climate of the church and would make an impact on the cultural climate of the world as well. Much of the modern religious music is only a warmed-over version of pop music's last frontier.

Adventist writers agreed with Johansson on the basic principles of creation: music itself, the ability and material to create were God's gifts to man; man

is at the same time independent (free) and dependent; purposefulness is one of the principles of creation; and the responsibility of man as a co-worker with God in the creation mandate is to live out their creaturely existence creatively and fully.

What Adventist writings did not emphasize, as much as Johansson, was the aesthetic aspect, the prophetic mission of sacred art—including church music—to break new ground, to be really creative, imaginative and in this way to make a positive impact on the cultural climate of the world. The Adventist philosophy of religious music seemed to be more utilitarian, the main purpose of music being concentrated around evangelism. This view seemed to influence even the music of worship services.

The **Imago Dei**—Broad and Narrow

Using the term "the broad **Imago Dei**" Johansson emphasized the fact that in the Fall man did not completely lose the image of God and his creative ability. The creativity was in his bones, it was the core of his being. Because of the Fall the creative ability was, however, weakened and man has to struggle against the antagonistic powers of the world.

"The narrow **Imago Dei**" was opposite to the broad one. According to this principle the image of God was destroyed in the Fall. Man no longer retained any vestige of his former stature. The restoration of this image could only take place as man is redeemed through Jesus Christ, the perfect image. In the narrow view of the **Imago Dei** Johansson saw an intensification of man's creative powers because he now had a direct link through Jesus Christ to God, the source of all creativity. The narrow image also contained the idea of musical testimony. Both the individual Christian and the church as a whole, image God in the music they do. They have

an evangelistic reason for setting forth in their music a higher and more noble image than that found in the broad image. The church music program should be a mirror that collects and shines forth redemption creativity.

Although the Adventist writers did not use the terms "broad" and "narrow" image of God, they still spoke about the same principles. As a result of the Fall man's creative abilities were weakened and even deteriorated but did not disappear. In this state his artistic works could portray evil and make it attractive. His music was distorted and could serve the propensities of self and sin. At the same time, the narrow aspect of God's image emphasized the power of Christ to restore in man the image of God and to intensify the God-given faculties. This kind of restoration and intensification should extend to all areas of life—church music included, so that Christian life could have a positive influence in this world. Again Johansson seemed to concentrate more on the aesthetic aspect of restoration--on creativity--and the Adventists on the associative influence of music--positive and negative.

The Incarnation

Johansson saw the suffering servant image of Christ as a perfect model to church musicians. The primary concern is not, after all, for the music, but for the pastoral care of the people. As a servant the music director ministers to people where they are. It is vital that he views amateur musical expression through the incarnation. This attitude inspires church members to participate actively in the musical program of the church. It also helps the minister of music create a sense of congregational togetherness. In servant form, the pastoral duty of the musician is to care, to be concerned and to show regard for--in one word, to love.

The incarnational approach means that the church musician is responsive to the congregation's thinking. The criterion for evaluating church music is not, however, the degree to which it pleases but the degree to which it has familiarity within the cultural context of the congregation. Church music should have *something about it which is recognizable and ordinary, both in the composition of the various musical elements and in its total impact.* In this sense religious music is supposed to be relevant. At the same time, church music should remain faithful to the content of the Christian message. Otherwise the form of communication (music) may distort the facts of communication (content of the text, for instance).

One of the main issues in the Adventist writings in regard to music ministry was the discussion about the attitude the church musicians should have toward their work. Adventist writers agreed wholeheartedly with Johansson on the principle of incarnation. They warned about the danger of theatricality and prideful display. A godly and unselfish musician tries to present a musical number humbly in order to direct the listener to the message and to Jesus Christ who is the object of the ministry in music. His purpose is not to draw attention to himself or to his performance.

Adventist writers did not use the word "relevant" but they did speak about the issue of understandable communication through music. It was recommended that ministers study the culture and social environment of the people they wished to reach in order to use music which the people could understand. Gospel music and simple gospel songs--because of their plausible effectiveness to reach people--were especially favored by a great number of Adventist writers. They, however, expressed their reservations as well. The taste of the popular majority--even in the

church--was not a safe guide. They were concerned for sentimentalism, triviality, syncopated rhythms, extreme embellishments, secular and even vulgar associations and questionable performance practices often found in connection with gospel music. Jesus came down to human level, but remained sinless. He came down to lift men up, to help them grow. This principle is applicable also to the selection and use of church music. The musical form of religious music should reflect the character and ministry of Jesus and be in harmony with the content of the Christian message.

Adventist writers were also as concerned as Johansson about the manipulative use of church music. Religious music should not be used to produce a certain emotional, precalculated effect. Church musicians are not to exploit their listeners or treat them as a thing. Manipulation and brainwashing in the communication of the gospel content inevitably changes the message. Music--even gospel music--cannot be substituted for the work the Holy Spirit alone can do.

Embodying the Gospel Content-- Not the Mass Culture

What one is able to hear and appreciate in a piece of music depends on what he brings to it in terms of his own experience, talent, interest and education. In a certain cultural context there is, however, a consensus of musical associations. It does not extend to all details but it still helps in the selection of music for different purposes. The form of religious music should be such that it is capable of embodying or analogizing the gospel content to modern people.

Johansson compared the gospel characteristics with those of pop music. The gospel qualities he listed were: individuality, non-materialism, creativity,

willingness to sacrifice, discipleship, joy, high standards, attitude that values principles above success, reality, encouragement for the best, meekness and permanence. The pop music characteristics Johansson mentioned were: quantity--mass culture, material profit, novelty, immediate gratification, easy consumption, entertainment, least common denominator--low standards, success first of all, romanticism, mediocrity, sensationalism, and transience. His conclusion was that the gospel qualities are diametrically opposed to those of pop music. If church music is supposed to be analogically related to the Christian message, there is no possibility of successfully matching the two--gospel content and mass culture.

Johansson saw qualities of mass culture, which are part of the modern thinking in the western world, as symptoms of an environmental disease. They have made their inroads even into the church, including the pastoral ministry of music. Gradually the pop music syndrome has become one of the most important artistic elements that has recently influenced religious music. This is especially serious because there may be children in the church who do not learn to know the Christian faith--in terms of music--as anything but musical entertainment. The church, which ought to mold and salt the general culture and impact it in depth with the full gospel, has become only a passive receiver of culture.

Johansson was also concerned for the problems related to methodology. The pragmatic attitude prevailing in modern society has gained a foothold in the church as well. Whatever seems to bring one to faith or affect a person positively is not only right but should be actively promoted. The results have been allowed to dictate the methodology. The fact that something seems to work is, however, more

a statement about God's sovereignty and his use of what man in human poverty is able to provide than a validation of certain pragmatic methods and practices.

Adventist writers seemed to be of the same mind with Johansson on the basic principles presented in this section. They did not necessarily use the same terms as Johansson to describe the characteristics of gospel and mass culture. They, however, spoke about the similar problems. When man in his fallen state has symbolized his experiences through the arts—including music—he has also included those inimical to the character of Christ. This is obvious in the world. But that the church has been ready to sanction in its music these kinds of cultural trends is a sign of its poor spiritual condition, for religious music tends to correspond to the existing condition in the church.

Faith

The Christian life—the life of faith—is a wholly integrated existence in which the fragmented pieces of life are put together by faith. If anything is part of the life of a Christian, it is naturally part of his faith life as well. According to this principle Johansson understood that sacred and secular in music are only qualities of relationship orientation. What the listener brings to the encounter of music determines its sacred and secular quality. On one hand, this way of thinking opens to the church a store of music which has been untouched because of sacred-secular restrictions. On the other hand, it gives unification, orientation and a Christian purpose to all of one's music making. Musical choice will not be on the basis of sacred-secular categories but only on music's ability to stand the scrutiny of one's musical-theological judgments.

In this integrated existence of Christian life man himself is also a holistic unity. He should not be divided into isolated segments such as mind, emotion and intellect. Johansson understood that art--music included--requires an integrated use of mind and emotion and is able to speak to them simultaneously. Therefore music that emphasizes reason at the expense of emotion, or emotion at the expense of reason, is handicapped and out of balance. Intellectually unbalanced music may be mechanistic and lack inspiration. Emotionally unbalanced music, on the other hand, may become mere entertainment which only serves for hedonistic self-pleasure. It is the balanced church music that is able to offer modern man help in developing a more mature faith.

Active Christian faith involves risk by venturing into the unknown. The evidence from the past is what forms the basis for this confidence. Faith action can be incorporated into the music of the church through a frequent use of unfamiliar music and through the principle of delayed gratification found in great art. Johansson thought that the concept of delayed gratification could be seen as a musical analogue of faith action.

In their discussion about the "sacred" and "secular" the Adventist writers expressed their deep concern for the secular, even vulgar associations found in modern religious music and in its performance practices. This was especially true of some of the contemporary gospel music. At the same time they failed to recognize the positive side of the matter which was emphasized by Johansson. The so-called secular field could offer new sources of music which until now have not been used. In the area of art music there still could be found music that is not

too difficult but which would be in harmony with sound musical-theological principles.

Adventist writers looked--with Johansson--for a middle course between intellectualism (formalism) and emotionalism. On one hand they warned about the danger of formalism. The problem seemed to be in the associations this kind of music aroused in Adventist minds, people, who had left the other denominations in order to join "the remnant church." On the other hand the Adventist writers warned against the danger of musical emotionalism which found its expression in different forms of music such as entertainment style, sentimentalism and a number of technical devices--crooning, the use of lighting effects, the massing of strings into shimmering glissandos, the use of echo chambers, oversized amplification, exotic tone qualities and persistent beat.

Stewardship

According to Johansson, the biblical principle of stewardship involved giving all of oneself--time, abilities and resources--with the understanding that they are a trust from a loving God to be used to the fullest for the purpose of fulfilling God's plan for his creation, the church and the individual. The stewardship concept had two important and interrelated aspects: (1) doing one's best, and (2) the growth principle.

God does not call for a specific level of achievement measured by objective analysis. He is rather concerned that what each does is the ultimate of that of which he is capable. It is more important for a music program to maximize the talent and resources of a congregation, a choir, an instrumental ensemble, or a soloist than to fulfill certain objective standards and artistic merits.

God intends that man never stands still; to grow and live constantly in a new discovery is part of stewardship of the God-given talents and gifts. Growth requires some form of education. Growth--in musical appreciation and skill--can only take place in a congregation which has an ordered, structured, coherent, and comprehensive music education program.

"Doing one's best" leans toward a subjectivity that is musically passive but is a necessary counterpoint for the objectivist who is mainly concerned about artistry. The growth aspect, on the other hand, leans toward an objectivity that is musically aggressive and is a necessary counterpoint for the subjectivist who is mainly concerned for maintaining the congregation's status quo.

In the stewardship principles, the Adventist writers fully agreed with Johansson. As a faithful steward of the musical talents God had given to man it was his responsibility to offer to God the best possible music. "Best music" meant both the quality of music itself and the quality of its performance. The stewardship also involved the aspect of growth--an increase of talents and faculties. Every man is responsible for the improvement of his gifts. Growth in the aesthetic appreciation is not only natural, as growth in the nature, it is also necessary because no one is born with good taste. It has to be developed by right choices throughout life. In order to make right selections in religious music both a genuine spiritual experience and careful study in the field of music are needed.

The Transcendancy of God

To study God's otherness, his unknowableness, his hiddenness, his mystery and the awe was important, according to Johansson, in order to be able to understand who God is and to form a proper perspective of man's standing before

him. Music, because of its abstractness and ambiguousness, is able to make known some of the mysteriousness of God through the artistic exploration of time and sound. Music also explores the mysteries of the essence of life: tension and release, struggle and conquest, movement and stillness, sound and silence, growth and decline, affirmation and rejection, life and death, etc. Thirdly, music is able to discover the hidden meaning of a word idea or text in the Bible and to express the deep realities of biblical symbols. The words direct to the specific facts, but the music goes beyond the facts.

Johansson found that a certain kind of music has lost its capacity to explore mystery. If the music is not able to challenge the listener's intelligence and imagination, if it emphasizes trite sentimentality, and if it is composed in such a manner that everything is expected and known, as a result there tends to be lack of artistic quality and ability to explore mystery.

Music that is true is governed by certain universal and artistic laws. This truth is not a moral truth, but truth as it relates to a God-appointed natural design at the root of material existence. These principles can serve as a guide to composers, performers and listeners in their quest for establishing and apprehending truth in music. Johansson listed the following artistic principles: flow (continuity), coherence, diversity, dominance (hierarchy), internal independence, order, freedom, tension, release, climax, balance, symmetry and economy. Music composed according to these principles is like a reflective microcosm of an ordered world.

Of the Adventist writers, it was Hannum who dealt with the basic artistic principles. He described music as a mirror of universal laws. These laws reveal order. They are real and as valid as the laws of science. Hannum mentioned the

following principles: dominance (hierarchy), harmony (unity), balance (proportion, restraint and a sense of the inevitable), variety, contrast and rhythm (principle of motion). Hannum was concerned about the trends of the 20th century, when the arts--music included--have slipped out from their adherence to these laws. The erosion has begun with the undermining of the authority of God. As a result, more emphasis has been put on the imagination, inspiration, ecstasy and the importance of the subconscious.

CHAPTER V

ADMINISTRATION OF A MUSIC MINISTRY PROGRAM

Chapter 5 will review the literature related to the administration of a music ministry program. It will concentrate on the following eight different perspectives: (1) mission, (2) goals and objectives, (3) content and activities, (4) organization and personnel considerations, (5) administrative relationships, (6) facilities (7) finances, and (8) evaluation of music ministry. The literature that is reviewed in this chapter deals, for the most part, with the music ministry as found in the local church and not on the state or denominational level. Because of their common objective of interest--sacred music--the study of local conditions and needs forms, however, a basis on which a denominational program of music ministry can be developed.

Mission

The statement of mission for a program of music ministry (see this study, p. 9), is a broadly defined statement that expresses the basic reasons for the existence of that program and distinguishes it from other programs of similar type. The purpose of this kind of statement is to answer such questions as, What is the program of music ministry doing? Why does it exist? and, Whom is it going to serve? Sims and Downey (1969) found five basic functions that characterize the activities of a New Testament Church: worship, witness, education, ministry, and the

application of Christian principles to daily living. Music has an important role in each of these functions (p. 3).

In the worship encounter the purpose of music "is to involve the worshiper in praise, adoration, intercession, confession, repentance, testimony, and dedication of life, and into a vital relationship with God" (Sims & Downey, 1969, p. 3). In the witness function, music "is a means of expressing what God has done in, and through Jesus Christ for the salvation of man" (p. 5). It also "involves teaching and admonishing one another to live by faith the life of a Christian." In the educational function, the purpose of music is "to serve as a vehicle for the impression and expression of religious concepts and as a means of personal growth and development" (p. 5). Music in ministry, on the other hand, tries "to express through music Christian love in Jesus' name" (p. 6). It seeks "through musical experiences to help meet needs of persons" both "individually and collectively in the home, the church, the community, and the world" (pp. 6-7). In its application function, finally, music involves expressions that encourage "individual morality, family togetherness, community involvement, and civic responsibilities" (p. 8). It inspires people "to be Christian in all aspects of daily life, to do as God would have them do, and to be what God would have them be in every situation" (p. 8).

In the conclusion of his doctoral work in which Suggs (1979) developed a training program for volunteer/part-time music directors of local churches, he formulated a general type of mission statement for his program. He stated that "a sound training program must place strong emphasis upon helping the person to be as well as to do." He saw that "in Christian education, persons must be trained to be true Christian disciples. The Christian is admonished to 'sing the song,' but he

must 'know the song,' and even more importantly, 'to live the song,'" he concluded (p. 141).

Thayer (1979) expressed his view of the mission of music ministry with two short statements. Church music can be a powerful force "in (1) helping to win souls to Christ, and (2) keeping them strong and steadfast in practical working faith" (p. 12). McCaleb and Hall (1979) also gave their definition. It can "vary from church to church," they wrote, but the following may be included:

Providing music for the congregational services; witnessing and ministering to persons through the music activity; developing musical skills, attitudes, and understandings; and representing the church and denomination in projects outside the church. (p. 129)

Holmes (1984), on the other hand, spoke about the liturgical mission of the SDA Church. According to him, "the Seventh-day Adventists know God through a grateful appreciation, not only of Christ's sacrifice on the cross, but also of His ministry in heaven" (p. 15). He encouraged the SDA Church to recognize this responsibility and to communicate this knowledge through its worship services (p. 15). The other two distinctive doctrines which also "ought to be illustrated liturgically in every Adventist church's worship service" were the Sabbath and the second advent of Christ (p. 16).

Music as an essential element of the worship service is supposed to carry its special share in this liturgical mission. Holmes, in his book Sing a New Song (1984), gave practical examples how this principle could be adapted (pp. 171-173).

Goals and Objectives

Collins (1970) undertook a study on the principles and practices prevailing in church music education programs of five Protestant denominations in the United

States: Lutheran Church-Missouri Synod, The Lutheran Church of America, The American Lutheran Church combined, Southern Baptist Convention, The United Methodist Church, Presbyterian Church, and The Episcopal Church. "With the exception of a few churches in the Episcopal denomination who supported professional, paid singers in their choirs," the data received from 45 local churches "revealed one basic objective of church music education programs." It was "to lead musically inclined members of the congregation from childhood to mature adulthood to active involvement and participation in church music" (p. 165).

McCaleb and Hall (1979) set their own objectives for a program of music ministry in a local church. They seemed to have a very spiritual approach to church music.

Our objectives are. . . .

1. that our congregation, through worshipful music, continually experience an awareness of God's presence and make loving responses in worship and service.
2. that our church through appropriate music forever declare what God has done in and through Jesus Christ for the salvation of men.
3. to provide our people with ever-expanding opportunities to minister through music in His name.
4. the full musical and spiritual growth and development of every person who will be enrolled in the Music Ministry.
5. to provide more and more opportunities for persons that will be enrolled in the Music Ministry to witness through the singing or playing of the gospel message.
6. to lead every choir member to continually use his talents for God's glory.
7. to have a membership singing with the Spirit and understanding.
8. to develop the musical skills, understandings and abilities of every person, essential to his being a participating part of the functions of the church. (p. 129)

Bearden (1980), on the other hand, organized three Goal Analysis Conferences or meetings attended by 15 music directors from the Southern Baptist Convention. In compiling the goals presented by the music directors, "fifteen

different goals were discovered" (p. 63). These 15 goals Bearden arranged in three groups: (1) goals mentioned in all three conferences, (2) goals mentioned in two of the three conferences, and (3) goals mentioned in one of the three conferences.

Goals mentioned in all three conferences:

1. To develop participation in congregational singing and meaningful use of music in worship
2. To develop in choir members traits of loyalty and commitment, and reinforce theological truths (p. 63)

Goals mentioned in two of the three conferences:

3. To develop the music reading ability of choir members
4. To develop a music education program which promotes consistent growth in its members
5. To develop a program for training the congregation in hymnody and hymn singing
6. To have choir members who use correct vocal technique
7. To acquaint the congregation with the music used in worship by vocal, choral, and instrumental leaders
8. To develop skills in basic musicianship of all members of the church music program
9. To provide musical experiences for members of the church music program which result in fulfillment and joy (pp. 63-64)

Goals mentioned in one of the three conferences:

10. To train adequately volunteer music leadership
11. To have a plan for the development of keyboard instrumentalists
12. To minister to people's needs through music
13. To give attention to the individual needs of each child in the graded music program
14. To develop choir members sensitivity to choral blend, balance, and musical interpretation
15. To fully utilize the musical abilities and training of church members. (p. 64)

A group of leaders of the SDA Church Musicians' Guild had a meeting with the leadership of the Michigan Conference of the SDA Church in 1979. They explored together "the concept of appointing a Church Music Consultant at the conference level" (Benfield, p. 6). The idea was "to bring about more effective leadership" for music ministry in that conference. In the meeting, certain goals were

suggested for this project. The following goals were of general importance (the numbering of the goals is different from Benfield's version):

1. Fostering a conference-wide concept that sacred music is a ministry vital to Christian growth, spiritual sensitivity and personal involvement for Christ.
2. Identify the office of Church Music Consultant as a conference approach to sacred music. . . .
3. Recommend that music leaders be appointed by the pastoral council, rather than a nominating committee, and that he [sic] be on the administrative staff.
4. Recognize that people cannot render worthy praise through music without knowledgeable leadership which teaches, trains, and runs a well-organized music program in the church; and that a music program can be a dynamic force within a congregation.
5. Assemble and provide materials for pastors on worship and music.
6. Work through the Guild to provide workshops, music programs, meetings, conference music seminars, hymn studies, etc.
7. Send notices and helps and keep in touch with pianists, organists, choir directors, and children's music leaders, motivating them with incentives and valuable ideas.
8. Prepare monthly newsletter on music for circulation to all churches through music 'representatives.'
9. Coordinate Sabbath School, Church School, and Church Junior Choirs by providing specific materials, structured for growth and comprehension of Biblical truth--a learning plan.
10. Be a 'Resource Office for Music Concerns.'
11. Supervise the arrangements and work with the conference music committee in planning Camp Meeting music and music for other events.
12. Consider that money spent in evangelism through music is a means of helping to finish the work, not only through the salvation of our own children and new converts, but by projecting an orderly image and atmosphere conducive to worship.
13. Promote the idea of training future musicians as pianists and organists and choir leaders. Token remuneration could help steer talented youth into the church music profession, preventing them from going to other denominations to earn a living while we languish for skilled musicians in our own churches.
14. Remember that discernment in choices of music is not a natural gift; it is an acquired skill, derived through study and experienced [sic]. It takes education and training to be able to make judgments regarding standards of music, and to lead God's people to a keener understanding of His high and holy purposes. (p. 6)

Objectives for Music Ministry Aimed at Children and Youth

Music ministry which is aimed at children and youth has certain objectives which are similar to those of the entire church. In addition, it may have its own goals because of the special age groups involved. One of the activities in which these younger members of the church family are invited to participate is the graded choir system. This program ministers primarily to those who are actively involved in different choirs. Fortunato and Wilson formulated long-range objectives which applied to the graded choir system but also to the children's music ministry in general.

1. Evangelism. Participation in a church choir gives a child "another opportunity of learning about Christ's message of redemption" (Wilson, 1978, p. 134). The child can also, according to Fortunato (1981), share "his musical expressions--both repertoire and creative musical expression--with others within the church as well as outside." Moreover, the child is encouraged to invite his friends to participate in the programs and to attend the concerts (p. 124).

2. Worship. Wilson (1978) was convinced that "a choir program can be used to teach the child to respect God and to be silent when in His presence" (p. 134). Fortunato (1981), on the other hand, saw that in worship the child has "an opportunity to express to God through music the truths of his character, his Word, and his creation" (pp. 123-124). He/she can also through music express to God his/her "personal response of dedication, adoration, confession, and petition" (p. 124).

3. Spiritual growth. "A choir program offers its young members great opportunity to learn the doctrines and truths found in the Word of God" (Wilson,

1978, p. 135). When the selections of music are focused around central themes, reflecting certain important doctrines of the church music may play "a significant role in Scripture memorization and internalization of fundamental truths" (Fortunato, 1981, p. 124).

4. Opportunity for Christian service. Christian service is "another necessary substance of spiritual growth" (Wilson, 1978, p. 135). When a choir sings, "each member becomes a minister of the gospel. . . . presenting a message which may meet the need of someone in the congregation or in the choir." This kind of "opportunity brings with it great responsibilities as well" in regard to "the member's presence, his attitude, the way he sings and the way he stands" (p. 135).

5. Christian fellowship. "The companionship found in a choir can help mold the life of the child or young person" (Wilson, 1978, p. 135). Christian fellowship may deter "from other less desirable activities and associations," and center "the member's social life around the church" (p. 135).

Fortunato (1981) also formulated objectives for educational development of children involved in music ministry. "Music is significant in education," she wrote, "because it involves all domains of learning--cognitive, affective, and psychomotor" (p. 125).

1. Cognitive development--children will learn to identify the notes on the staff by letter name, to identify quarter notes, half notes, whole notes, and eighth notes, and their corresponding rests. They will also learn to identify sharps and flats, and time signatures, and to count the rhythm of a given song, etc. (Fortunato, 1981, p. 125).

2. Affective development--the areas of Christian maturation and character development. A child will develop an attitude of thankfulness "to God for who God is, who he (the child) is, and who others are" and this perspective will again "contribute to the child's self esteem" (Fortunato, 1981, p. 125).

3. Psychomotor development--the physical expression of music will exhibit the following areas of development: singing, ear training, composing, and performing (Fortunato, 1981, p. 126).

Content and Activities

Music ministry takes place mainly in the local church. The music director or minister of music is the person who is responsible for the program of church music on that level. Several religious denominations such as the Southern Baptist Convention and The Church of Jesus Christ of Latter-day Saints (LDS), for instance, have also organized music programs beyond the local level. The main function of these organizations and their workers is to support and train the local music personnel. Because of the multiplane structure of music ministry, its content and activities will be studied in two sections: (1) content and activities of music ministry in the local church, and (2) content and activities of music ministry on the denominational level.

Content and Activities of Music Ministry in the Local Church

Thayer (1979) divided the complete church music program into eight different content areas. He listed the areas "not in order of importance necessarily, but to outline desirable extent of the program and to show where lay help will be needed" (p. 22).

Areas of a complete church music program:

1. Choice of leadership
2. The adult choir
3. Age-group choirs
 - High school
 - Junior high school
 - Intermediate
 - Primary
4. Congregational singing
5. Music in the church school
6. The organ, pianos, and equipment
7. Training classes
 - Song leaders
 - Accompanists
 - Music reading
8. Instrumental activities
 - Orchestra
 - Band
 - Small ensembles (pp. 21-22)

Thayer (1979) understood that "the adult choir is the heart of the entire music program" (p. 21). In the worship service it has an important task to provide "leadership in all singing of hymns and responses" and to bring "new hymns to the congregation." It also "helps to organize, to sponsor, encourage, and develop younger groups" who will later "become members of the adult organization" (p. 21). The training classes and instrumental groups found in the list will usually "follow when the remainder of the program is firmly established" (p. 22).

Johansson (1984) presented three ways to approach the congregational music education (pp. 86-87). His approaches were technical training, sound musical diet, and direct instruction in music appreciation. Johansson's educational model as a whole was as follows:

Program of congregational music education:

1. Technical training:
 - Graded choir program including adult choir(s)
 - Orchestra
 - Band
 - Bell choir

Recorder group
 Congregational training
 Congregational concertato
 A new hymn
 Chorus
 Service music

2. Music education through a consistent diet of music that will tend to maximize the musical resources of the congregation, yet not be so difficult that it will alienate them (p. 86)

3. Instruction in music appreciation through special lectures on the Biblical perspectives of church music:

- in worship service
- in mid-week study groups
- in church school (pp. 86-87)

Singleton (1980) in his doctoral dissertation studied the job conditions, interpersonal relationships, self-realization, seminary preparation, and continuing education of selected graduates of The Southern Baptist Theological Seminary of Church Music. The graduates were asked, among other things, what kinds of duties they had performed as part of their work in the local churches. They listed a number of choirs or ensembles they had directed and several forms of music instruction they had given.

Choirs or ensembles personally directed by the graduates:

adult choir, senior adult choir, ladies chorus, male chorus, youth choir, youth girls choir, children choir, pre-school choir; ladies sextet, ladies quartet, ladies trio, girls trio; male octet, male quartet; handbell choir, recorder choir, guitar class, brass ensemble, instrumental ensemble, orchestra. (pp. 64-66)

Forms of musical instruction given by the graduates:

private voice, organ, and piano; class voice, piano, and guitar; conducting; music reading; theory; new choir member orientation; and music for senior adult club. (p. 28)

It is often difficult to work training classes into the busy church schedule.

Wilson (1978) gave a few suggestions of the systems that have been tried and proved practical:

- a. A series of six sessions, one evening a week or on Saturday
- b. A rotating curriculum conducted in the adult department of the Sunday school, with two or more courses offered simultaneously for a three-month term.
- c. A special music week, in which courses or lectures are given each evening in conjunction with varied musical concerts or other programs. (p. 45)

Collins (1970), on the other hand, presented ideas on how "to enlist musically inclined clientele into the program" of music ministry. He stated, for example, that "it is advantageous to prepare attractive brochures describing the music program of the church and to visit prospective members of the program" in their homes (p. 172).

Suggestions of Special Projects Viable in Local Churches

Wohlgemuth (1981) was concerned because "music is being squeezed out of, or is nonexistent in, the curriculum of many public schools." In the past "there was a day in the history of the church," he wrote, "when most music that was taught was done as a part of the extension arm of the church." Wohlgemuth thought "that in the future the church again may need to assume the leadership role in music training." This could help the constituents of the church to understand better "the role of music as a functional part of worship" (p. 19).

Collins (1970) spoke in the same vein. In his dissertation he gave examples how the leadership role of the church in music training was realized in certain churches. The First Presbyterian Church of Charlotte, North Carolina, initiated in 1969 a new project--music school for disadvantaged children. They selected 20 boys and girls and 10 alternatives who were in the third or fourth grades, who showed unusual musical talent and were willing to work hard.

Because of their disadvantaged background, they had no other possibility of taking private music lessons (p. 261).

The boys and girls came after school 5 days per week through the school year and were at the church approximately 2 hours each afternoon. The music school furnished them with private lessons by highly qualified teachers, supervised practice on instruments at the church, group music activities, recreation, all necessary music and supplies and also transportation for a few students who lived far from the inner-city. There were no fees or expenses charged to the students (Collins, 1970, p. 261).

Trinity Evangelical Lutheran Church of Perkasio, Pennsylvania, and Westwood Lutheran Church of Saint Louis Park, Minnesota, supported an organized choir school which met Saturday mornings for about 3 hours (Collins, 1970, p. 271). Schools in both churches included classes for children and adolescents from age 5 through high-school age. There were about 200 participants at Westwood (the choir school was founded in 1955) and 60 participants in the church of Perkasio (p. 272).

The curriculum of the choir schools was divided into four areas of instruction: choir, worship, music, and creative response (Collins, 1970, p. 271). The choir was the center of the organization. In this activity, the children prepared for singing in worship services (p. 272). The worship classes dealt with the meaning of worship, church architecture, symbolism, the pipe organ, liturgy, hymnology, church music, and history of worship. Music instruction included sight reading, ear training, elements of harmony, and form. In creative response classes,

the students participated in recreation, drama, painting, handicraft, instrumental music, choric reading, and bell ringing (p. 271).

The Trinity Presbyterian Church in Atlanta, Georgia, annually presented a Festival of Church Music. One of the important aspects of the festival was a hymn tune competition (Collins, 1970, p. 274). The winning tune was published at the close of the Festival. The tune and all honorable mentions became the property of the Trinity Presbyterian Church (p. 275).

Singleton (1980), on the other hand, suggested that the minister of music of a local church should organize and maintain "a community oriented music organization." This kind of "organization would be beneficial not only to the community, but would also expand the minister's influence and ministry beyond the church" (p. 210). Lovelace and Rice (1960) introduced the choric speech choir. In the speech choir, "careful attention is given to word content, diction, and phrasing. . . . The emotional implications of the text are revealed" using "varying pitch and intensity" (p. 109). Ellen White (1903) encouraged students of the Adventist schools "to enter the homes of the rich and the poor" and to hold song services with them. When the hearts of the people "are softened, the way may open . . . to offer a few words of prayer for the blessing of God" (p. 8).

Students who have learned to sing sweet gospel songs with melody and distinctness can do much good as singing evangelists. They will find many opportunities to use the talent that God has given them, carrying melody and sunshine into many lonely places darkened by sin and sorrow and affliction, singing to those who seldom have church privileges. (p. 8)

Application of the Contrapuntal Design
of Johansson in a Hypothetical
Church Situation

In chapter 4, the theological model of Johansson was studied. In his model, Johansson (1984) used a contrapuntal design in which the independent theological "themes are harmonized by combining them in disciplined relationship" (prologue). How this musical method was applied to the philosophical area was described by Johansson as follows:

In our quest for a workable philosophy we will discover many seeming contradictions, each standing alone in its rightness but showing fuller truth in relationship to the others--a beautiful contrapuntal design which is the philosophical basis of a pastoral music ministry. (p. 8)

To further clarify how his theoretical model and contrapuntal method could be realized in practice, Johansson (1984) included in his work "an actual church application," (p. 111) an example to be applied to a hypothetical church situation. "There are no stock formulas to be applied mechanistically," he wrote, but "only Biblical principles requiring creative insights for organizing them into a meaningful working counterpoint for a particular situation" (p. 113). Johansson's practical model was not intended to "be seen as ~~the~~ way." Not that every music ministry should be affected by this working counterpoint. It was only "intended to be a model . . . in general procedure" (p. 113).

As in actual counterpoint in which several themes may have simultaneous existence in beneficent balance, so was the case in Johansson's working counterpoint applied to a church situation.

Because writing deals with one sentence at a time, what follows will be a one-at-a-time written out application of each of these themes. In actual practice, however, they will be at work contrapuntally (i.e., several themes at once in beneficent balance). Some will, of course, be dominant at certain times, others at other times. (p. 113)

The weaving of this contrapuntal design--theme by theme--in actual church conditions may take a period of years. It is, however, necessary, according to Johansson (1984), "to keep in mind the entire design," the prophetic goal "when contemplating a particular decision." On the other hand, it is vital "to stress the one [theme] that seems the most important at the time" but not forget "the importance of the others" (p. 121). Johansson's theological model, when applied step by step--theme by theme--to a practical situation in a local church would be as follows:

1a. Incarnation and a servant role themes. Because of the necessity for loving identification with this hypothetical congregation, we have chosen the incarnation to be the opening theme of our pastoral music ministry. . . . In a ministry of music founded on Biblical principles, it is no less important for the music minister [than it was for the Son of God] to demonstrate the love of Christ. He does this by taking on the servant role modeled for us by Jesus. Becoming one with the congregation as he serves them in **agape** love builds a bond of trust that is the bedrock of a prophetic music program. (p. 113)

1b. Relevancy theme. Our main concern then in choosing music will be relevancy. The music done in worship will clearly reflect the congregation's musical vocabulary. This probably means that the general style of music and even the specific repertoire will not change much. Perhaps an entire year will go by before the music director and congregation are ready to launch into anything new. (p. 114)

2. Stewardship, 'doing one's best' -theme. When the director is fully confident that the incarnation theme has 'taken hold' it is time to move to our second theme. The most obvious application of 'doing one's best' is in the rehearsal. Here one is faced continually with a corporate need for practicing until the optimum performance level is reached, or until there is no more time to rehearse. . . . The music director can lovingly admonish the believers to a more mature posture toward congregational singing by the use of this stewardship theme. He need not preach about it, but mentioning it at an appropriate moment will help encourage them to fulfill their musical-praise potential. . . . Other practical things such as being on time for rehearsal, the imperative of consistent rehearsal attendance, and taking seriously the leadership role of the choir in worship are all fairly obvious. (p. 115)

3. Stewardship, growth theme. In working out this theme [doing one's best], there inevitably will come a time when the choir and congregation will be ready for the next theme which focuses on the growth aspect of stewardship. . . . Such growth might begin with the mechanistic part of musicianship: sight-singing, vocal production, phrasing, and so on. Areas need to be

chosen at first in which there is real opportunity for the choir singers themselves to apprehend the progress that is actually being made. Once they see that it can be done, there will be less and less need for them to continually monitor their own musical advancement. It is at this point (another year, perhaps) that the level of trust in what the music director is doing will be great enough to warrant breaking some new ground. (p. 116)

4. Doctrine of creation -theme. Our fourth and fifth themes are closely related. The doctrine of creation tells us that man's creating should be guided by universal artistic norms inherent in creation and should break new ground with imagination and integrity. (p. 116)

5. Broad Imago Dei -theme. The broad *Imago Dei* emphasizes that everyone has some ability to fulfill responsibly the creation and cultural mandate. Choice of music will be heavily influenced by what these doctrines say to us. . . . (p. 116)

Those pieces which can clearly be labeled as meeting the requirements of a Biblical creativity (artistry if you will) then become candidates for inclusion in the repertoire. It must be taken for granted, of course, that text, difficulty level, and appropriateness will have already been analyzed. . . . (p. 117)

Rather than dumping a whole new set of musical rules on the church, the director carefully leads the church toward more mature musical expressions. Perhaps a new piece with good musical qualifications will be incorporated infrequently at first (four times a year) but with increasing frequency until the church has gone as far as it can go, taking into account the background, cultural environment, and education of the congregation. (p. 118)

6. Faith theme. In determining the music used for stressing creativity, music that we want to be understood by the people of our hypothetical church, we can be helped by the inclusion of a sixth theme, that of faith--living life in the Christian faith. Here we see life as a unified whole--a holistic life that worships unreservedly, emotionally, and intellectually. . . . The congregation . . . needs music . . . that is rich in emotive design and compositionally creative. Therefore music with accelerandos, ritards, dynamic contrasts, carefully controlled crescendos and diminuendos, unusually placed accents, and an emphasis on the melodic line with rich harmonic accompaniment narrows down one's search to some type of romantic composition. Having the intellectual side (technical craftsmanship) to consider will help keep our musical choices from being maudlin, sentimental, or emotionalistic. Worship through such a music will incorporate the whole man, both in performance and in listening. (p. 118)

7. Narrow Imago Dei -theme. No subject in these pages is more momentous than the seventh theme, the narrow *Imago Dei*. Here we see the church program as a collective musical testimony of the fact that we 'image' the creator. The verb 'to image' takes on a special potency as we realize that in our music we show the world what we think of our God. Our music speaks for us louder than our words. (p. 119)

8. Incarnation--'form and content' -theme. Another aspect of musical witness is our eighth theme, incarnation--form and content. Our concern here is that we see the music we do as an analogue of the gospel, that is as a musical expression that implicitly incarnates general gospel content. The gospel action and the musical form will bear one another out. The integrity of the gospel message found in the words will be matched by a like integrity in the musical form. (p. 119)

9. Embodying the gospel -theme. Closely tied to form and content is our ninth theme, that of musically embodying the gospel. We are particularly concerned here that the pervasive features of mass culture be avoided in our musical expressions, because these traits are so unlike the gospel. The musical embodiment of our culture is pop music. As a musical form, 'pop' mirrors the world, and for this reason it should be avoided at this point. . . . As a teacher, the church musician will be faced with a real challenge here. He cannot succumb to any private wish to follow the crowd and be a pleaser of men, nor can he alienate the church from his ministry by arbitrarily doing what he knows he should. The counterpoint here between these witness themes and the incarnation and stewardship themes will help him to be musically understanding, yet firm; adaptable, yet having a creative vision. It may be years before a congregation can honestly be convinced of the need to shun that which is made poorly for the express purpose of becoming popular, and perhaps some congregations will never reach this level. (p. 119)

10. Faith-action theme. Faith-action is the tenth theme to be included in the philosophical counterpoint of our hypothetical church. Here we address the subject of tendency gratification--of seeing life as an adventurous journey complete with risks as we travel from horizon to horizon. . . . We invite the choir and congregation to join us in such a musical faith-walk by the utilization of not only creative music, but music that is unfamiliar, perhaps having a style twist to it that leaves us feeling puzzled, not knowing how it will progress or end, *ambiguous to a fault*. (p. 120)

11. Transcendence of God -theme. The last theme to be woven into our contrapuntal web of themes for our hypothetical church is the transcendence of God, the *mysterium tremendum*, the mystery and awe inherent in the contemplation of the Holy It takes a certain spiritual maturity to realize that we cannot own God, that we can only know of Him what He chooses to reveal, and that He is fundamentally apart and different from man. . . . For the congregation of our hypothetical church we will use a music of integrity with an emphasis on the open harmony of the early fifteenth century. Gregorian melodies also have a pathos and restrained character that lend themselves to describing transcendence musically. Certain twentieth-century styles will also be appropriate. (p. 120)

Content and Activities of Music Ministry
on the Denominational Level

Suggs (1979) asked the 36 state music directors of the Southern Baptist Convention to list the various training events they arranged for volunteer/part-time music directors of associations and local churches. Thirty-two of them returned their questionnaires. The state music directors reported the following training events:

- state volunteer/part-time director retreats
- leadership seminars/workshops
- graded choir festival/conference/clinic
- associational briefing meetings/music leadership conference/clinics
- methods and materials clinics
- associational music schools
- state camps--activities designed for the volunteer/part-time music director
- reading clinics/choral workshops--labs
- summer music workers
- Glorieta/Ridgecrest [Baptist conference centers]
- church achievement program
- seminary extension (p. 77)

The music director from Ohio wrote in an additional note that their "most popular and best attended event" was the music training school. In this school, they taught "music reading, voice, conducting, accompanying, choral technique," and gave "practical experiences in each area" (Suggs, 1979, p. 77).

Suggs (1979) also studied how the state music departments of the Southern Baptist Convention assisted the associations (administrational units composed of local churches within a given area) with the training events. His list was as follows:

- enlisting leadership
- providing budget/financial assistance
- planning and designing the project/establishing the schedule
- help with identification of the needs
- providing materials
- personal involvement (p. 78)

Suggs (1979) even listed the methods the state music departments used when they advertised and promoted their training events, such as letters, state paper, brochures, cards, and phone canvass (p. 89).

Special Projects Carried out by Certain
State Music Departments of the
Southern Baptist Convention

Suggs (1979) "corresponded with various state music directors and requested information . . . regarding special projects" (p. 97). Suggs included in his study the reports of Oklahoma, Louisiana, Mississippi, Maryland, Missouri, North Carolina, and Tennessee. Out of these projects, Oklahoma, Louisiana, Mississippi, Maryland and Tennessee were chosen for this study because they seemed to have ideas of general interest. The projects were related to the training of volunteer/part-time music directors of local churches.

The state music department of Oklahoma called its project "Fundamentals of Church Music Schools" (Suggs, 1979, p. 98). These training events were focused on the song leader, but sessions were also designed which included accompanists, children's choir workers, and pastors. As a preparation for each school, local pastors, music directors, and their wives were entertained at dinner. The dinner program included fellowship through group singing and testimonials relating to the musical needs of the local churches (p. 98-99).

There were two different plans concerning the duration of the schools: (1) 9 weeks, 1 night per week, 2-hour sessions, and (2) 2 consecutive nights, 2-hour sessions. The textbook for the course was The Beginning Music Reader by James C. McKinney (1969), but other subjects also were generated such as choir organization, general church administration, song leading, and children's choir work.

The teachers of the training schools were generally local ministers of music. A simple theory test was administered as a part of the first class session in order to gather information of the class's knowledge in the subject area. At the end of the event, each student received a grade. The classes were designed to accommodate 30 to 40 students (pp. 98-99).

The church music department of Louisiana used video conferences as a training tool for volunteer/part-time music directors of the local churches. The department videotaped music conference sessions of various clinicians. The length of the tapes was usually 2 hours. They dealt with such topics as "13 ways to teach song by rote," "5 steps to good sound with children," "10 sources of music," and "improving congregational singing." In order for a video conference to be successful, two elements were necessary: (1) a leader to help relate the video material to the viewer, and (2) a written paper, booklet, or workbook to go with the tape (Suggs, 1979, pp. 100-101).

Church Music R.F.D., a practical music manual for pastors and lay music workers of small churches compiled by McCaleb and Hall (first printing in 1979), was the special project of the church music department of Mississippi. There were 60 members on the manual's planning-writing team which included local and denominational music leaders, pastors, music teachers, directors of missions, accompanists, and pastors' wives. The content of the manual was divided into 14 chapters:

1. The church looking at its music
2. Congregational worship services
3. The pastor
4. The music director/song leader
5. The accompanists
6. Music groups

7. Children/leadership
8. Music training
9. Revival and outreach
10. Facilities
11. Financing the music ministry
12. Resources
13. 'Something more'
14. Glossary (Suggs, 1979, pp. 101-103)

The music department of Maryland developed a survey tool called the "Bold mission church music survey." Its purpose was to help the leadership of the department determine training needs within the state. The one-page form which was mailed to each music director in the state convention included, for example, the following items (Suggs, 1979, p. 103-104):

1. Improving congregational singing
2. Organizing and setting up a music library
3. Starting a choir
4. Need to learn some new songs
5. How to teach new songs to the congregation/the choir
6. Where to find music for the choirs
7. How to select good music
8. Developing a skill in congregational song leading
9. Developing a skill as a choir director
10. How to plan ahead
11. Communication with the pastor, organist, and pianist
12. Planning for worship services

Respondents were asked to put a check mark by each need and rank them in order of urgency and priority. The answers were analyzed by the department. As a result of the study, another instrument was mailed to the music directors entitled "Resources for Meeting Church Music Needs and Priorities." It contained a list of helpful resources along with addresses where those items could be obtained (Suggs, 1979, p. 104).

In Tennessee, the state music department has used the summer music worker program since 1955. Potential workers have been recruited through the

three music departments of Tennessee Baptist colleges: Belmont, Carson-Newman, and Union University. Usually the students who have participated in the program have been upper-class music majors (Suggs, 1979, p. 108).

Before going to the field, the summer workers attended a 3-day orientation session at the Tennessee Baptist Convention building in Brentwood. They were guaranteed a minimum salary, travel expenses, room and board, and materials. The length of the whole summer program was 10 weeks and each course in the local church lasted 1 week. Music workers were used in the smaller rural churches which had only volunteer/part-time music leaders, and in local schools of music and camp programs. The areas in which they gave instruction were music theory, singing, conducting, piano, and accompanying (Suggs, 1979, pp. 109-110).

Martin (1983) made a study on the continuing choral and instrumental groups sponsored by state music departments of the Southern Baptist Convention. He found that the groups were able to (1) "create fellowship among church musicians, (2) facilitate communication," to serve as "effective tools for promotion, (3) furnish training for church music leaders, (4) meet other personal fulfillment needs, and (5) provide an outlet for service and ministry" (p. 151).

One of the main purposes of the earliest groups "was to sing for state-wide meetings" (Martin, 1983, p. 165). Later new ways of using these ensembles began to occur to the leaders such as recording, broadcasting, concert tours, workshops and clinics, publishing new music, supporting scholarship funds, aiding music missionaries overseas, and drama (p. 165).

Pre-service and Inservice Training
Program for Non-professional Music
Personnel in the Church of Jesus
Christ of Latter-day Saints

Foxley (1969) made a study on the preservice and inservice training program for the non-professional music personnel, conductors, and organists of the wards--corresponding to local church units--of the LDS Church. He found that the "commonly used training practices for the lay and professional music leaders are summer camps, workshops, seminars, conferences and clinics." They have not, however, "adequately met the needs of many church musicians" (p. 5). Foxley listed some of the reasons for this:

1. time limit, usually only in summer;
2. location, not usually available locally;
3. cost, travel, accommodations, tuition prohibitive to some individuals;
4. available free time, regular employment or family responsibilities usually prohibit an absence of more than a week or two;
5. limited number of training centers available (p. 5)

The project of Foxley's doctoral work (1969) was to develop a training program for the LDS Church that tried to avoid the problems mentioned above. "In order to hold expenses to the minimum, several stakes" (administrative divisions made of 4 to 12 wards) "were grouped into various geographical areas where five to six of them could participate at the same time" (p. 20). When the program was operated on this basis, "the individual wards could send students to a training center with easy commuting distance." The teacher of the training program "was available for the entire day so that he might accommodate in small groups the total number enrolled." The number of students for each event varied from 10 to 130 or more (p. 20).

Schedules for these training courses were made in the way "that would best serve each area" (Foxley, 1969, p. 20). If five or six stakes were participating, classes were "held once a week for twelve weeks in each stake." If only one stake participated, the courses were "held for two weeks meeting six times each week" (p. 20). When the teacher traveled in the area, he stayed there for as long as was necessary to complete the courses (p. 21).

A quiz was given to the students at the beginning of the course in order to "determine the background and training needs of the students" (Foxley, 1969, p. 22). Another "quiz was given again in the eleventh meeting" so that the instructor could "evaluate the findings of both and identify any areas that needed clarification or more information." The General Music Committee of the LDS Church awarded a certificate to those who qualified at the conclusion of each course. "The age levels varied from ten to seventy years and the variation of musical experience and training was equally disparate" (pp. 22-23).

Organization and Personnel Considerations

During Old Testament times, the musical activities of the Hebrew temple were well organized (see this study, pp. 22-24). There was a special group of 288 trained musicians who served as leaders of the 4,000 singers and instrumentalists. Musicians were divided into 24 groups (1 Chr 23:4 and 25:7-31). Each group was on duty 8 days at a time, from Friday night of one week until after the Sabbath service of the next week. Organization and administration of music ministry seem to have a clear Biblical backing.

In the SDA Church the first pioneers, James and Ellen White especially, were strong supporters of music ministry. James White was the editor of several

hymnals and his wife Ellen supported church music with her writings. Ellen White favored simple songs with a gospel message. This was not, however, all she had to say about music. She was not satisfied with the musical level of the church in her time. She was looking for system, order, and higher standards, and did not hesitate to express her opinion (see this study, pp. 274-275). Here are two examples of her statements on the subject.

Singing is a part of the worship of God, but in the bungling manner in which it is often conducted, it is no credit to the truth, and no honor to God. There should be system and order in this as well as every other part of the Lord's work. (1883a, p. 466)

It is sometimes more difficult to discipline the singers and keep them in working order, than to improve the habits of praying and exhorting. Many want to do things after their own style; they object to consultation, and are impatient under leadership. Well-matured plans are needed in the service of God. (1970, p. 505)

It is obvious that the cultural confusion of the Western world during the last decades of this century has made the need for effective music ministry and strong leadership in this area even more urgent.

The following discussion on the organization and personnel considerations of music ministry will emphasize local concerns. It will study the organizational plan of music ministry and deal with the work and responsibilities of the pastor--as far as they relate to music ministry--and of the music director and music committee. The section will close with a short review of literature dealing with the administration of music ministry on the denominational level.

Organization and Personnel Considerations
of Music Ministry in the Local Church

McKinney (1967), one of the prominent church music leaders in the Southern Baptist Convention, listed the main tasks of congregational music ministry as follows:

1. Provide music and musicians for the congregational services and the organizations of the church.
2. Lead persons to participate in hymn singing.
3. Teach music and hymnody.
4. Train persons to lead, sing, and play music.
5. Provide organization and leadership for special projects of the church.
6. Provide and interpret information regarding the work of the church and the denomination. (p. 44)

McKinney's list may not be complete, but it gives a general picture of the work of a local church music department. As the following organizational plan (Figure 3) will show, many individual people, boards, committees, and musical organizations are needed to carry out the tasks of a local ministry of music. Although the pastor and the church board are ultimately in charge of everything that goes on in a local church, the person who has the main responsibility for the music program is the minister of music or music director.

In order to be successful, the local music department--at least in larger churches--needs a number of other persons who also have organizational responsibilities: secretaries, sponsors, librarians, officers of choirs and ensembles, etc. Although these kinds of workers are vital to the operation of the music program, they usually have to serve on a voluntary basis. The departmental secretary assists "the minister of music in coordinating activities," handles his correspondence, and works "with the individual choir sponsors in keeping records" (Wilson, 1978, p. 73). The sponsors who "are appointed by the music committee" have "no positions of

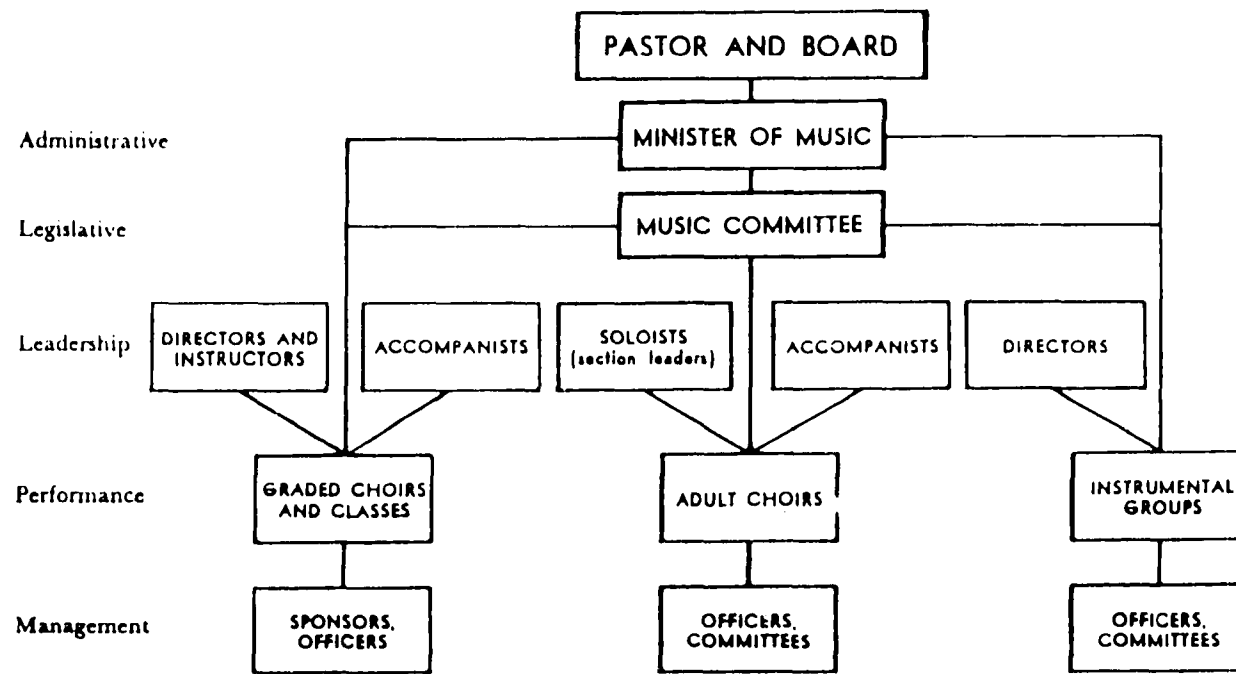


Figure 3: Organizational Plan of a Local Music Department
(Wilson, 1978, p. 69)

authority, except in the management of the activities in their group" (p. 70). Their responsibilities may vary according to the age with which they work, but usually include the following:

- a. Attending all rehearsals and choir appearances.
- b. Keeping attendance records and cooperating with the departmental secretary in maintaining charts of progress and achievements.
- c. Sending out absentee cards and other announcements.
- d. Handling necessary discipline problems during rehearsals.
- e. Caring for robes and vestments.
- f. Providing assistance in drill sessions when necessary.
- g. Assisting with processions and lining up before services.
- h. Helping in the planning of socials and refreshment breaks during rehearsals.
- i. Recruiting new members. (Wilson, 1978, p. 70)

The officers and committees of adult groups have their own functions.

Their number depends on the extent of the activities carried on by the group. The officers of an adult group are usually the president, vice-president, secretary, treasurer and librarian. The committees that may be needed are the robe committee, social committee, and membership committee. The officers may help in following areas:

- a. Assisting the director in much of the detail work mentioned above.
- b. Providing a contact between the congregation and the choir.
- c. Serving as a liaison between the director and the choir members. (Wilson, 1978, pp. 70-71)

The Role of the Pastor

The pastor is the leader of the local church. "According to the canons of every church," he is "ultimately in charge of all that goes on in the parish, and especially in the parish's worship" (Moores, 1986, p. 6). As far as the music department is concerned, "the pastor's role does not call for technical or musical

expertise," but "for an awareness of just where and how such expertise is needed" (Mitchell, 1978, p. 15).

The ideal role of the pastor in church music is one where the pastor provides leadership in service objectives, mutually arrives at overall goals or objectives for the music program with the minister of music. It should not be inferred that final authority does not rest with the pastor. The pastor is the shepherd of the flock and should have ultimate influence in all important decisions. (Berglund, 1985, p. 83)

The amount of time spent musically in a worship service is fairly extensive. It may include up to 50% of the total congregational worship, according to Lovelace and Rice (1960). The relation of music to worship is so vital that the pastor "cannot and must not take a hands off attitude." He "is compelled to develop some basic philosophy of music and worship, administer policies, select and guide personnel, and promote the cause of church music in the entire life of the church" (p. 31). Wilson (1978) listed "six specific ways in which the pastor of the church should function in the music program" (p. 75):

1. The pastor oversees the work of the music department.
2. The pastor seeks to understand and appreciate the music program.
3. The pastor confides in the music leadership. A good working relationship between pastor and musicians requires mutual confidence and accord in understanding how music ministers and communicates.
4. The pastor assists in the planning. . . . He should not only offer ideas and suggestions but also seek their [music leaders'] counsel on matters pertaining to the musical life of the church, basing his decisions on their mutual agreements.
5. The pastor arbitrates in the music problems. . . . Intervention is particularly necessary when there is evidence of:
 - a. Disregard for policies, budgets and directives.
 - b. Unwise selection of texts which are not biblically founded.
 - c. Controversy in one or more of the musical groups
 - d. Spiritual decline in the department.
6. The pastor undergirds the music program with prayer and encouragement.
 - a. By praying, both privately and publicly, for its ministries, its leaders and its members.
 - b. By commending and encouraging when progress has been made or when a task has been well performed.

- c. By attending an occasional rehearsal or social function.
- d. By acknowledging his dependence upon the music program.
(pp. 75-76)

Collins (1970), who studied the practices of music ministry in five Protestant churches, found that there was a general consensus among church musicians "that the pastor should delegate the responsibility of the church music education program to the expert in the field; namely the director of music." This should happen "even though the pastor feels he is the ultimate authority and leader of the church" (p. 169).

He [the pastor] should support his music director and his music director should support him. He should realize what he does not know about music and give the latitude or leeway to the director to do what he does know about music. The pastor needs to be successful himself in his own work. . . . He has to have enough self-confidence to permit others the freedom of running their own department. He should have an openness of mind to what music can do for the worship service. (p. 169)

The Work of the Minister of Music

There are different conditions in which a minister of music is doing his work in a local church. In a small or even larger church, he/she may need to work on a voluntary basis, or he/she may be employed part-time and receive a part-time pay. In some cases, the minister of music has the privilege of working in a church which is able to employ a full-time music director. The following discussion will mainly apply to full-time music workers, those who have been professionally (college, seminary, or university) trained.

It is clear that a volunteer or part-time church musician does not have the same possibilities to serve as the full-time worker. He/she usually has time limitations and less education than his/her full-time colleague. The requirements and expectations imposed for them should, therefore, be in proportion to the time

and professional training they have. This same principle is also applicable to the following study dealing with the job description and qualifications of church musicians.

Job description of the minister of music

In the 'content and activities' section, Thayer and Johansson listed the various areas of church work, and McKinney listed the tasks which belong to the music department in a local church (see this study, pp. 333-335 and 351). These short analyses which outlined the area of operation for the local music ministry form a basis for the job description of the minister of music.

Tidwell (1966) gave the following general definition of a job description: It "is a written, organized summary of a person's duties and a statement as to whom the person is responsible" (p. 18). The second part of the definition, "to whom the person is responsible," was treated previously. As was seen, the pastor is the leader of the local church and he is ultimately responsible for the activities run by the church--music ministry included. The first part of the definition dealt with the duties of the minister of music. When Wilson (1978) spoke of the work of a full-time music director, he understood that this specific ministry included:

- a. Organizing and directing the church music program.
- b. Conducting the choirs and instrumental groups, and teaching music classes.
- c. Assisting the pastor in the planning of the church services, concerts and special programs in which music is a vital part.
- d. Training and developing talent within the church membership.
- e. Visiting and counseling members of the music groups--and their families--in times of need.
- f. Recruiting new members for the music groups. (p. 77)

Sims and Downey (1969) described the functions and responsibilities of a church music director in their book Church Music Administration which was

intended to be a study course "for the person responsible for the music program of a church" (p. iv).

a. Principal function

The music director is responsible to the church for planning, conducting, and evaluating the Church Music program.

b. Responsibilities

(1) Direct the planning, coordination, operation, and evaluation of a comprehensive music program based on program tasks.

(2) Serve as chairman of the Church Music council; coordinate the Church Music program with the calendar and emphasis of the church.

(3) Lead in maintaining a Church Music council. Train members of the council and all music leaders; guide the council in determining music objectives, goals, organizations, leadership personnel, facilities, finances, and administrative procedures.

(4) Assist the pastor in planning the congregational services of the church; be responsible for the selection of the music.

(5) Be aware of weddings and funerals to be held in the church; be available for counsel and arrange and provide music for special projects, ministries, and other church-related activities in cooperation with appropriate individuals or groups.

(6) Direct music groups and congregational singing.

(7) Be responsible for enlisting and training leaders for the Church Music program in cooperation with the church nominating committee.

(8) Supervise the work of all music leaders and the music program.

(9) Work in cooperation with appropriate persons, including the nominating committee, in selecting, enlisting, and training and counseling with song leaders, accompanists, and other musicians who serve the church.

(10) Coordinate the performance schedules of music groups and individuals in the functions of the church.

(11) Give direction to the music program, plan of visitation and enlistment.

(12) Supervise maintenance of music materials, supplies, musical instruments, and other music equipment in the church.

(13) Keep informed of current music methods, materials, promotion, and administration, utilizing them when appropriate.

(14) Cooperate with state, associational, and Convention [Southern Baptist Convention] leaders, promoting activities of the denomination and the church.

(15) Coordinate the training and service of instrumentalists and vocalists in groups or as individuals.

(16) Plan, coordinate, and evaluate family ministry activities in the Church Music program.

(17) Keep informed of denominational goals, traditions, publications, materials, policies, and plans for employing them as they relate to the local church and its welfare.

- (18) Prepare and administer the music program budget.
- (19) Fulfill personal responsibilities to witness and counsel in music-related opportunities. (pp. 46-47)

According to McCaleb and Hall (1979), "the music director is responsible to the pastor in the planning, carrying out and evaluating of the Church Music program" (p. 5). They defined the specific duties of the music director as follows:

1. Work with the pastor in planning the worship services for Sundays, Wednesdays, etc. Plan also with the accompanists.
2. Be responsible for the music in all the worship services, including weddings and funerals, as requested.
3. Serve as chairman of the church music council (or music committee) and direct its activities; train the members.
4. Lead in planning an annual music calendar in conjunction with the church calendar.
5. Enlist leaders for all music groups.
6. Lead in securing and maintaining music supplies, equipment and instruments.
7. Set up a music library.
8. Prepare a music budget.
9. Serve as a member of the Church Council.
10. Participate in church visitation. Lead choir members and other church musicians in witnessing and ministering. (p. 5)

It is not possible for one person to carry these duties alone. The director of music is assisted by the church organist, as well as other persons such as accompanists, conductors of various choral and instrumental groups, and congregational song leaders. The music director has the supervisory responsibility over all of these (Wilson, 1978, p. 77).

Qualifications of the ministers of music

According to Lovelace and Rice (1960), the church musicians who are successful in their work are "fairly rare individual[s]" (p. 68). Their work is challenging and the congregation often has great expectations of them. They are

supposed to maintain "good contact with people and with God while promoting [their] musical growth" (p. 68).

In brief, he [the minister of music] is a sincere Christian, completely dedicated to his work, for which he is qualified by reason of his native talent and training. He is an excellent musician, but, even more important, he is a person of character who recognizes that his own personal development will affect the expansion of his church and its music program. He has accepted in all humility a great and challenging opportunity to serve God and man. (p. 68)

As far as the education and training of music directors is concerned, they should have completed "a graduate degree in music and . . . exploited all opportunities to develop his [their] capabilities in his [their] major instrument to the fullest degree" (Collins, 1970, p. 168). Church music directors should also "attend special 'refresher' activities as often as possible" in order "to keep themselves up to date on the latest happenings in church music" (p. 168).

Both McKinney (1967, p. 45) and Boertje (1981, p. 69) classified the roles of the minister of music under four headings: spiritual leader, educator, administrator, and performer. Thayer (1979) seemed to have the same categories in mind when he outlined the necessary qualifications of the minister of music. In order to emphasize the importance of these qualifications, he wrote: "As surely as water rises no higher than its source your [music] program will be not one whit better than the person whom you employ to direct it" (p. 28). Thayer's outline was as follows:

Personal [qualifications]:

- avowed and demonstrated life as a Christian
- physical fitness
- maturity in emotions and judgment
- attractive personality
- friendly attitude
- ability to get along with people
- personal philosophy of the place of music in worship
- dependability
- past and/or present church membership

Professional [qualifications]:

- general educational background
- professional training in music, general
- training in music of the church
- background and understanding of music of this denomination
- training and experience in successful leadership in
 - (a) adult choirs
 - (b) other age groups
- experience in organizing and directing a church-wide music program
- understanding of, and sympathy with local church and church school organizations, beliefs, and administration
- knowledge of this church's rituals and procedures
- practical knowledge of Christian education
- knowledge of teaching procedures for all age groups
- willingness to cooperate in the purpose and plans of this church for children, youth, adults (pp. 28-29)

The qualifications which Osbeck (1980) found to be important for the minister of music could be outlined in the following way. In certain respects Osbeck's list is suggestive of Thayer's outline above. It contains, however, certain characteristics of its own as well.

I. Spiritual [qualifications]:

- a real Christian with a living relationship with God
- clearly defined convictions and goals that govern and color all of his work
- called by God
- understanding that his job is to minister spiritually to others, not to display his own talents or provide mere entertainment

II. Personal [qualifications]:

- a wholesome personality
- mature and stable person with sincerity and humility
- love people of all ages
- warm and sympathetic personality
- neat and well-groomed appearance
- enthusiastic attitude, organizational and promotional ability
- aggressiveness, humor, persistence, tact, and ability to inspire others
- able to work with and under other leaders [pastor, church board, music committee] in the church

III. Musical [qualifications]:

- command of fundamentals of music used in the system of notation

- knowledge and command of different types of sacred song (hymn, gospel song, anthem, chorale, psalm, motet, oratorio, cantata, etc.)
- command of conducting techniques
- understanding of human voice
- knowledge of the sources of music material (pp. 36-56)

In his outline of the imperatives for music leadership in the local church, Wilson (1978) especially emphasized the knowledge of the teachings of the Bible and the understanding of the beliefs and practice of the church in which the music director is employed.

Imperatives for leadership:

1. Dedication
 - a. Experience redemption and forgiveness of sins.
 - b. Feel the call of God to serve.
 - c. Dedicate his life, time and talents to the task to which he as been called
2. Musicianship
 - a. An innate musical ability
 - b. Consistent practice
 - c. Continuous development in the techniques
3. Knowledge of the teachings of the Bible
 - a. By the manner in which he selects and interprets music
 - b. By the manner in which he conducts himself
 - c. By the manner in which he deals with his fellow workers
4. Understanding of the beliefs and practice of the local church.
 - a. In the ordinances observed [such as baptism, infant dedication, confirmation and ordination]
 - b. In the order of service used [liturgical or free-type]
 - c. The doctrinal positions held
 - d. The traditions practiced
5. Adaptability to the cultural level of the congregation
6. Love for people (pp. 81-85)

In addition to these personal attributes of the music leader, Johnson (1964) recommended two qualifications: a wide variety of outside interests and a sense of drama (p. 51). To the professional qualifications, he added the ability of artistic solo performance (p. 64).

Bearden (1980), on the other hand, concentrated on those qualifications which were musical or music related. He observed 10 music directors in their work in the field and interviewed 40 ministers of music. "The skills noted in short-term observation" and the "skills mentioned as important during the interviews were combined and organized according to the following topical classification" (p. 79):

1. Choral leadership
 - a. choral methods in rehearsal
 - b. effective choral conducting
 - c. knowledge of sacred choral literature
 - d. effective interpretation of choral music
 - e. effective planning of choral rehearsal time
2. Vocal methods and pedagogy
3. Personal musicianship
4. Effective teaching of musicianship
5. Children's music materials and methods
6. Effective use of hymnology materials
7. Effective worship planning, using music, and leading in worship
8. Church music administration
 - a. planning general music program
 - b. children's music program administration
 - c. planning for musical performance
 - d. administration of instrumental program
9. Personal performance skills
10. Instrumental music: handbell materials and methods (p. 79)

In addition, Bearden (1980) listed five complementary skills: (1) teaching basic musicianship; (2) attention to interpretative aspects of music; (3) stress on, and success in, congregational participation in worship; (4) development of esprit de corps; and (5) effective oral verbalization before assembled groups (pp. 78-79).

In his doctoral study, Bearden (1980) also developed a questionnaire with 106 competency statements. The statements contained musical and music-related qualifications for the minister of music. The questionnaire was mailed to 465 ministers of music, church music educators, and denominational music leaders of the Southern Baptist Convention. The overall response to the survey was 65% with

303 completed forms returned (pp. 184-185). The respondents were asked to rate the competency statements into five categories according to the importance of each competency to the musical work of the minister of music:

1. No importance
2. Very little importance
3. Moderate importance
4. Considerable importance
5. Very highest importance (p. 117)

Bearden (1980) organized his competency statements into twelve topic areas:

1. Philosophy and history [statements 1-4]
2. Hymnody [statements 5-13]
3. Worship planning [statements 14-17]
4. Musicianship [statements 18-37]
5. Personal musical performance [statements 38-39]
6. Vocal [statements 40-45]
7. Choral conducting [statements 46-58]
8. Choral planning [statements 59-68]
9. Children's music [statements 69-81]
10. Other music training [statements 82-84]
11. Instrumental music [statements 85-98], and
12. Church music administration [statements 99-106]
(p. ix)

A summary of their responses follows:

1. Competence statements having a median score of 'very highest importance.' [The figure in brackets before the statement is the consecutive number of the statement indicating to which topic area the competency statement belongs.]

A Minister of music in a Southern Baptist church can. . . .

- [1] relate the church music ministry to the basic purposes and functions of the church
- [8] evaluate a hymn (text) with respect to the correctness of its theology, strength of expression, and appropriateness
- [12] select appropriate hymns for various worship settings, topics, and occasions
- [13] lead effectively in hymn singing and, where appropriate, clearly announce and introduce a hymn

- [14] discuss in depth the criteria used in the selection of music for worship
- [16] design worship services which effectively use music throughout
- [41] demonstrate and discuss details of posture and breathing, and their relation to singing
- [42] illustrate by example the specific formation of vowels and consonants with their application to clear pronunciation
- [44] demonstrate and discuss vocal line and consistent tonal intensity
- [46] conduct with clear patterns
- [47] indicate with precision the 'point of the beat' and subdivided beats when appropriate
- [48] conduct with expression to reflect the musical mood and dynamic level
- [49] conduct effectively with and without baton
- [50] conduct with both hands, independent of each other
- [51] indicate clearly preparatory beats, cues, attacks and releases, and various types of pauses
- [53] show sensitivity to the style of a choral work, interpret editions, appropriate phrasing, etc.
- [54] demonstrate a clear concept of choral tone (balance, blend, timbre)
- [55] outline basic principles of choral diction in English
- [57] hear and accurately diagnose choral problems and mistakes
- [58] use effective methods to correct problems of choral ensemble or sound
- [59] plan and effectively lead an efficient choral rehearsal for the accomplishment of specific goals
- [60] prepare with time efficiency a choral work for performance in worship or concert
- [61] plan and effectively prepare choral group(s) for a sacred music service
- [62] demonstrate an extensive grasp of a wide repertoire [sic] of sacred worship music
- [69] plan a graded music organization to make best use of leadership, facilities, and music education opportunities
- [70] divide groups along age/grade lines which reflect in-depth understanding of relative maturation levels
- [71] develop clear behavioral objectives which speak to needs/abilities of various age groups
- [72] use effectively current music methods and approaches to achieve objectives, both musically intrinsic and extrinsic
- [77] teach effective vocal production with children's voices
- [78] plan and direct effective preparation/ training activities for children's music leaders
- [79] utilize opportunities for further training in children's music for himself as well as volunteer leaders
- [80] plan and lead activities which effectively use music in the religious education of children

- [81] plan and lead in activities which effectively use music to proclaim the gospel to children
- [82] plan and lead activities which use music in the religious education of a congregation
- [84] plan and effectively teach youth and adults musical skills and knowledge
- [100] demonstrate an understanding of the steps and factors necessary in the planning and development of a comprehensive church music program
- [101] plan and effectively direct the financial operation of a church music program
- [102] use existing facilities for the most efficient operation of a church music program
- [104] select, organize the use of, and maintain church music program materials and equipment
- [105] suggest appropriate and current musical holdings for a church library
- [106] discuss resources and organizations available for further personal, professional growth as a church musician
(pp. 170-173)

2. Competency statements having a median score of 'considerable importance.'

A Minister of Music in a Southern Baptist church can. . . .

- [7] analyze a hymn (text) as to central thought, poetic structure, scriptural basis, theological teaching
- [9] analyze a hymn tune as to form, meter, harmonic rhythm, and harmonic structure
- [10] evaluate a hymn tune with respect to musical worth and compatibility with a given text
- [11] use the hymnal effectively in seeking hymnic information (such as topical/liturgical arrangement, page format, indices, etc.)
- [18] sing at sight tonal choral music of moderate difficulty--any part
- [19] listen analytically to musical selections with particular concern for rhythmic, melodic, harmonic, textual, and formal considerations
- [20] aurally identify and follow specific parts in a choral or instrumental ensemble
- [22] sing (independently) a harmonic line in a four-part tonal anthem of moderate difficulty
- [23] interpret music directional terms from several languages
- [26] read and write accurately transpositions
- [36] play basic hymn and anthem accompaniment
- [37] play at least two parts of an open choral score
- [38] publicly perform as a music professional in at least one area
- [39] give musical instruction in at least one area/instrument

- [40] discuss the physiological functions of the vocal mechanism in the act of singing
- [43] discuss the meaning of tonal color (timbre)
- [45] work effectively with the special problems of the changing voice
- [52] conduct with effective interpretation the choral music of various schools/periods (seventeenth through the twentieth century)
- [63] discuss effective means to utilize sources of sacred choral literature (especially new issues, editions, etc.)
- [64] show a broad background of significant sacred choral works to include major oratorios, cantatas, etc.
- [65] discuss sacred choral literature appropriate for various occasions/seasons in the church year
- [68] organize and maintain an extensive choral performance library
- [73] discuss variety of current materials for children's music education
- [74] discuss sources and relative desirability of current equipment and materials for children's music
- [75] lead effectively a children's music group, using current approaches and materials, and achieving a balance of intrinsic and extrinsic objectives
- [76] direct musical learning with informal instruments such as Orff percussion, autoharp, recorder
- [83] discuss materials and methods for the musical training of youth and adults
- [85] discuss the church organ, its performance possibilities, and make application with a specific instrument
- [86] show an understanding of organ registration, accompaniment problems
- [87] discuss the factors involved in the selection of a church organ including comparison between pipe and electronic organs, pipe organ actions, and various organ builders/manufacturers
- [88] show basic handbell technique
- [89] direct teaching activities with groups using handbells
- [90] demonstrate normal maintenance
- [91] discuss current handbell literature for teaching and performing
- [97] show awareness of and use instrumental literature for various ensemble combinations (such as brass quartet, woodwind quintet)
- [98] plan and direct worship/performance activities for instrumental groups
- [99] demonstrate an understanding of the importance of and ability to involve(ing) others representative of the congregation in music program planning
- [103] demonstrate a working knowledge of the musical and acoustical factors important to the design or modification of facilities (pp. 173-176)

3. Competency Statements having a median score of 'moderate importance.'

A Minister of Music in a Southern Baptist church can. . . .

- [2] discuss the historical development of church music from New Testament beginnings to contemporary forms
- [3] discuss the development of evangelical church music in America
- [4] discuss in depth the history of the music ministry in Southern Baptist Churches
- [5] list and discuss the major historic traditions of Christian hymnody
- [6] identify significant hymnists and hymn examples from these major historic traditions
- [15] relate music selection for worship to the liturgical year
- [17] discuss the relationship of sacred music to the historical development of major worship forms
- [21] take melodic and four-part harmonic dictation accurately
- [24] analyze (in score) harmonically and formally, music of the seventeenth through the twentieth centuries
- [25] part-write, in four voices and traditional harmonic style, a given melody line
- [27] identify styles, periods, schools, and probable composers from a score or hearing a performance
- [28] summarize the major periods of western music history, discussing contrasts and similarities
- [29] trace major trends in western musical development through history (example: rhythmic considerations)
- [31] discuss general performance practices for major styles/periods from Renaissance to contemporary
- [32] identify examples of standard musical literature representing major periods, styles, and composers
- [56] outline choral diction in Latin and German
- [66] write choral arrangements appropriate for use with average choirs
- [92] discuss current handbell manufacturers and their relative strong and weak points
- [93] demonstrate basic playing technique for common band/orchestral instruments
- [94] demonstrate tuning procedures on all instruments
- [95] discuss selection of instruments
- [96] maintain all common instruments and accessories (pp. 176-178)

4. Competency Statements having a median score of 'very little importance.'

A Minister of Music in a Southern Baptist church can. . . .

- [30] relate musical styles and periods to the major political and sociological events
- [33] write basic sixteenth [century] counterpoint through three parts
- [34] write basic eighteenth century counterpoint
- [35] identify and illustrate with examples adaptations of both sixteenth and eighteenth century contrapuntal technique to twentieth century practice
- [67] compose original choral works appropriate to the needs of a worship service (p. 178)

The great majority of the competence statements--79 statements (74%)--received a high rating. Forty-one of them (38%) received a median of "very highest importance." Thirty-eight (36%) had a median of "considerable importance." Twenty-two statements (21%) received a median of "moderate importance" and only 5 statements (5%) a median of "very little importance." There was no competency statement receiving a median of "no importance" (Bearden, 1980, pp. 178-179).

The Role of the Music Committee

The role of the music committee, as far as the final authority is concerned, is "strictly advisory" (Moore, 1986, p. 6). According to Collins (1970), the music committee has "no governing authority over the music director," but it "can serve as a liaison group between the church and the music department" (p. 170). The pastor can work through this committee "to secure competent musical leadership to direct the music program in the congregation, choirs, and church school" (Lovelace and Rice, 1960, p. 31). Members of the committee should be given orientation for their work "by recommending books," and "by discussing the philosophy of music and worship with them" (p. 31).

Several writers, such as Lovelace and Rice (1960, pp. 43-44), Osbeck (1980, p. 163), and Wilson (1978, p. 71) included in their books lists of persons and

organizations that should have membership or representation on the music committee. According to the lists, the committee would be made up as follows:

1. Ex officio members:
 - pastor
 - minister of music
 - organist
2. Representatives of the following bodies:
 - musical organizations
 - a. directors and/or presidents of the teen-age and adult groups
 - b. directors and/or sponsors of the children's groups
 - congregation at large
 - church board
 - finance committee
 - education committee
3. Other possible members:
 - accompanists
 - key musicians

Lovelace and Rice (1960) thought that the music committee "should represent the mind of the entire church" and "include persons with musical judgment who can guide the program intelligently and musically" (p. 43). Members of the committee are supposed to be:

1. Sympathetic to the cause of good church music
2. Promoters and salesmen of the program
3. Sources of advice and counsel to the music leadership
4. Sensitive to the reactions of the congregation and able to interpret and bridge differences
5. Constructive critics of the program (p. 43)

It is also important that "new blood is constantly brought into the committee" (Lovelace and Rice, 1960, p. 44). Membership should, therefore, "be on some system of rotation" (p. 44).

Functions of the music committee

Wilson (1978) divided the functions of the music committee into four categories: active, intermediary, advisory, and emergency responsibilities (pp. 72-73):

1. Active responsibilities. The committee is authorized to appoint all nonsalaried assistants in the department, including choir mothers, sponsors, department secretaries, accompanists and assistant directors.
2. Intermediary responsibilities. It has the power of recommending appointments of new salaried personnel, salary changes, budget changes, purchase of equipment not provided for in the budget, or changes in the program of the department.
3. Advisory responsibilities. As a representation of the people, the committee is delegated to inform the leadership of any pertinent suggestions or expressions of commendation or dissatisfaction coming from the members of the music groups, boards or congregation.
4. Emergency responsibilities. In the event of situations which demand immediate action, the committee is authorized to appoint temporary personnel, or to assume any responsibilities which cannot be fulfilled by members of the music staff.

In its intermediary capacity, the music committee, according to Osbeck (1980), is also responsible "for the condition of the physical equipment used in the music program--pianos, organ, hymnals, church owned instruments, etc." It can establish "policies with respect to such items as the use of the church organ, the preparation of a yearly proposed music budget for the church board, and the planning of several social and recognition events for the various choirs" (p. 163).

In its active capacity, the music committee is also expected to consider the musical potential within the congregation" (Osbeck, 1980, p. 164) and "to help with recruiting choir members and to encourage activities of all music groups within the church (Sharp, 1961, p. 9). It bears responsibility for "the overall spiritual effectiveness of the entire church music program" (Osbeck, 1980, p. 163) and schedules "the music for the various services of the church" (p. 164). It can give

guidance in "the choice and use of music for every age group--children, youth, and adults--including fun and fellowship singing" (Lovelace and Rice, 1960, p. 43).

Members of the committee should be able "to interpret philosophical and theological implications of the program to the congregation" (Berglund, 1985, p. 85).

Sharp (1961) also commented on this subject:

Members of the committee ought to be the ones to help effectuate a smooth functioning of the church's musical program. If there are grumblings in the pews, they ought to be the ones who keep the peace before antagonisms break out.

Thoughtful and sensitive members of a music committee can do a great service to a church and its music staff if they are able to sift and weigh the criticism that inevitably occur simply because people's tastes vary so widely, and because a director, harried by conflicting opinions brought directly to him, often becomes confused and disheartened. (pp. 9-10)

Organization and Personnel Considerations of Music Ministry on the Denominational Level

Organization and personnel considerations of music ministry on the denominational level will be studied in more detail in chapter 6 dealing with the music programs of different denominations. The main task of denominational music programs is to support and train local music personnel. In the training activities of the Southern Baptist Convention, according to Suggs (1979) the following personnel were used:

- ministers of music
- Baptist Sunday School Board specialists
- state approved workers
- state music directors and associates
- college professors
- public school educators
- seminary professors
- private school educators (p. 82)

The above list is in rank-order. It shows "that the local ministers of music are most often used as the faculty members for training activities" (Suggs, 1979, p. 83). Suggs gave three reasons for this: (1) geographical proximity, (2) financial, and (3) familiarity with the needs of the association (p. 83).

Etherington (1965) was especially interested in the denominational music committee. He understood that "such a committee should be a permanent one" and consist "of clergy men and of an equal number of church musicians." He went even so far as to require that the members of the committee "should be paid," for "the job to be done is too great for quarterly or even monthly meetings." If the committee members are able to "accomplish their mission," he argued, "their salaries will be insignificant compared with the results" (p. 245). The ultimate—but not necessarily the immediate—aim of the committee, Etherington wrote, "would be the establishment of broad standards for church music. The hasty drawing up of a set of regulations will simply lead nowhere, as it has done in the past" (p. 245).

If the ultimate aim of such a committee is the establishment of broad standards for church music, its "first and most urgent need is for a programme of education" (Etherington, 1962, p. 245). In this process, the committee "should concentrate on the training of three groups: (1) men to succeed them on the committee; (2) divinity students; and (3) church musicians" (p. 245). As far as Etherington (1962) was concerned, he would start the education with future ministers--divinity students.

Ministers of individual churches are the only constant links between the people and the governing bodies of their particular denominations. If the people are to be educated to better standards of church music, their ministers must assume the direction, if not the leadership. . . . But divinity students should be taught something about ideals, about the choosing of hymns, about the type of music that is most likely to enhance the devotional atmosphere of

public worship. Above all, they should be taught to know when music is not fulfilling its purpose as an aid to worship and how to take steps to remedy the condition. (p. 246)

Ministers, however, cannot "hope to accomplish much without well-trained help" (Etherington, 1962, p. 246). Therefore "the central music committee should make every effort to insure that such a help [well-trained church musicians] will be available" (p. 246). Here the support of church members is needed.

It is only by a programme of education, planned by a central committee and carried far and wide by individual clergymen, that local congregations will begin to attach some importance to church music and provide facilities for the training of church musicians (p. 247).

Etherington (1962) was convinced that even in the Protestant churches in which a "regimentation is foreign . . . some organization" in the field of church music "is necessary" (p. 247). "Freedom in the choice of music ought to be respected," he wrote, "but freedom without judgment can be, and has been, harmful." The ability to judge "can be acquired only through education" (p. 247).

Administrational Relationships

"It is no secret," according to Oldenburg, B. L. Peek, and R. M. Peek (1981), "that the relationship between ministers and musicians is often marred by conflict. . . . Several studies have shown," they said, "that both professions tend to attract persons with large ego needs and defensive attitudes" and these "provide the seedbed for interpersonal conflict" (p. 134).

In his study which dealt with the administration and use of music in the worship service of a university church, Lehtinen (1985) found four other possible reasons for conflict between pastors and church musicians:

1. The music personnel in the campus church of Andrews University "considered the educational factor one of the goals and tasks of the worship music. . . . The pastoral staff," on the other hand, "did not seem to appreciate this side very much."

2. The musicians agreed "that music and the way it is presented are 'lessons' [in] themselves but the pastoral staff often regards the text as a first priority of music and disregards the quality of the music" (p. 95).

3. There was a different emphasis relating to the theology of worship and its music. The pastors emphasized "the evangelistic idea and subjectivity" and "the musicians the God-centeredness and objectivity" of worship (p. 97). It was difficult to bring together the educational ideas of the music faculty and the spiritual, pastoral, and counseling objectives of the ministerial staff.

4. There was a "lack of cooperation and information" between pastors and musicians (p. 101). "In their comments the musicians . . . reminded [them] very emphatically that more cooperation and information was needed between the pastoral and music staffs" (p. 108).

Pastor and Church Musician--a Team of Workers

An ideal situation for the pastors and musicians would be a relationship in which the two persons--or two groups of workers--"function as a team with a sense of unity and purpose" (Berglund, 1985, p. 83). According to Berglund, the following conditions are needed before the team relationship may take place:

1. The pastor and minister of music understand and concur on basic theological and philosophical matters as they relate to the ministry of music.
2. Both individuals are capable and qualified in their own areas of specialization.

3. The individuals complement each other in personal attributes and leadership style.
 4. Lines of communication are always kept open and regularly utilized.
 5. Both individuals are secure in their own self-image so the effectiveness of each is no threat to the other but rather a reason for personal satisfaction.
 6. Each individual is openly supportive of the ministries of the other.
- (pp. 83-84)

With regard to the first item of Berglund's list, the actual problem seems to be that the pastors "tend to have a system of theology that excludes music," and the musicians "an understanding of the profession and disciplines of church music that excludes theology" (Mitchell, 1978, p. 14). A reasonable solution to the situation, as Routley (1978) expressed it, would be "a musically informed church authority and a theologically informed music authority" (p. 65). Foxley (1969) was especially interested in the musical education of the ministerial staff. He recommended that the clergy would "have the opportunity of taking an adequate number of music courses in their seminary or college training" (p. 273). That would provide them with the background necessary:

- (a) to be able to select competent music personnel,
- (b) to understand the problems the professional or lay musician encounters in providing appropriate music for the worship service,
- (c) to be acquainted with the great heritage of vocal and keyboard church music, and
- (d) to recognize the need for a basic standard of church music and performance, and to support an ongoing program for lay and professional musicians to meet that need. (pp. 273-274)

The fourth item in Berglund's list dealt with the need of good and regular communication between the pastoral and music staff. According to Foxley's recommendation (1969), it can be accomplished:

- (a) by clearly defining the responsibilities of each member of the music staff,
- (b) by clearly defining the responsibilities of the music staff to the clergy,
- (c) by clearly defining the responsibilities of the clergy to the music staff,

- (d) by planning a correlation of the music and the sermon,
- (e) by planning an overall music program, including choir participation and other music organizations, and
- (f) by providing for the adjustment of grievances and problems. (p. 273)

In those human relationships in which communication is lacking "a responsible dialogue model seems to offer positive possibilities" (Gardner, 1982, p. 226). In the local church situation "the dialogue should be between three equals: authority (theology, perhaps as administered . . . through the senior minister), elitist professionalism (the minister of music), and the people" (p. 226).

Each component of this triad should be fully submissive, not necessarily to each other, but to the decision-making process. A blending of authority, professionalism, and populism through sacrifice can be an improvement. (p. 226)

In order for a dialogue to take place, people have to spend quality time together. Those in the leadership of a local church should budget time "for satisfying worship, prayer, planning, sharing, and playing" together (Boertje, 1981, p. 73). Bolinder (1986), the senior pastor of Modesto Covenant Church in California, found that it was not enough for him and his ministry to have regular staff meetings every week for evaluation, brainstorming, and planning. He also needed a special weekly meeting with his minister of music in order "to compare calendars, share ideas, review services, and focus on the future" (p. 49).

The fifth item in Berglund's list above spoke of an "openly supportive" attitude the staff members should have toward each other. Moores (1986) seemed to share a similar concern. He understood the pastor-musician relationship "as a partnership" or as "a symbiotic relationship" in which "each genuinely needs the other to survive." This kind of "mutual caring for each other" should extend "into the personal realm as well as the professional" (p. 5).

Oldenburg et al. (1981), staff members at Covenant Presbyterian Church in Charlotte, North Carolina, discussed in their article "Ministers and Musicians: Harmony or Discord?," the characteristics of a harmonious relationship. With regard to the work situation in a local church, they found the following factors important to these kinds of relationships:

1. Commitment to the Christian faith. Though this core commitment does not mean absolute agreement on every point of theology, we have found it important to share a general theological perspective and to feel comfortable in a common theological tradition. That common perspective means that we generally agree on such things as the style of worship and the types of hymns, anthems, prayers, and sermons which are appropriate. (p. 135)
2. Commitment to the total life of the church. The minister must be genuinely supportive of the music program of the church, publicly affirming his or her appreciation for the ministry of music. The musician must be genuinely concerned about the church's programs of pastoral care, education, and mission. (p. 135)
3. Mutual personal and professional support. This mutual support, which is so critical in developing and keeping a harmonious relationship, includes personal expressions of appreciation for work well done. . . . Both minister and musician must celebrate each other's success. . . . Another important aspect of this mutual support is the manner in which minister and musician react to criticism which they hear about each other. . . . It is absolutely imperative that the minister and musician avoid being critical of each other in public settings. (pp. 135-136)
4. Mutual trust and confidence. Both the musician and the minister must have confidence in each other's sense of responsibility. Each must have no doubt that the others will faithfully fulfill their responsibilities to the best of their ability. However, each must also trust that when slip-ups occur there is always an abundance of grace that forgives and enables one to try again. . . . Furthermore, this mutual trust and confidence applies to the sharing of confidential information. If such information must be shared among colleagues, each must have absolute certainty that it will be kept in the strictest confidence. (p. 136)
5. Open and honest communication. Before proposals regarding worship or music are made to the Music Committee, the Worship Committee, or the Session, it is essential that they are discussed between the minister and musician. If possible, differences should be worked out before the ideas are presented to the appropriate body so that the recommendation can be made jointly by musician and minister. If differences cannot be resolved, each must

share with the other what position he or she will take when it comes before the responsible body. (p. 137)

In their article, Oldenburg et al. (1981) also shared concrete steps they had taken in order to preserve good working relationships. First, their church was "organized to promote maximum communication, cooperation, and participation by all members of the staff." They all took "part in planning and policy decisions" and were able to express their support for what the other was doing (p. 138). Second, they had regular staff meetings, both weekly and monthly. In their weekly meetings they previewed "the order of worship," made "assignments for various parts of worship leadership," and previewed "the calendar for the coming week" (p. 138). In their monthly, 4-hour meetings which were held "away from the church in order to minimize the interruptions," they took time for relaxed, personal sharing, for evaluation of different programs and for previewing their church calendar for the next month. In addition to the regular meetings, members of the staff met "with one another, either informally or by appointment" (pp. 138-139). Third, they frequently consulted "with each other regarding various elements in the [worship] service." When policy questions were involved, they were usually taken to the music committee and/or worship committee (pp. 139-140). Fourth, they had the following personnel policies and practices which enhanced their professional competence, work enjoyment, and staff relationships: (1) continuing education plan, (2) yearly staff evaluation, and (3) opportunity for rest and renewal (p. 140). Fifth, they participated together in different social events--Christmas, birthday, and other parties (pp. 140-141).

Facilities

In his studies Collins (1970) found that there actually were only two things related to equipment and facilities which were "essential to maintaining a comprehensive church music program": a pipe organ and a choir room. In addition, "eighty-two percent of the respondents discussing acoustics in the main sanctuary felt that good acoustics were advantageous to the program" (pp. 166-167). It was surprising that, according to Collins' studies,

All other equipment and facilities such as a choral music library; the choir loft, pianos in the sanctuary, choir room, and church schools rooms; robes for adults, adolescents, and children; handbells; equipment to be used in graded choirs such as rhythm instruments, tone blocks, autoharps, tone bells, and Carl Orff instruments; stereophonic recording and playback equipment; risers in the choir room; separate robing rooms for men and women; offices for church music personnel; a harpsichord; practice rooms for vocalists and pianists; orchestral instruments; and tower bells or carillons utilized in church music education were not to be considered essential to a comprehensive music program. (p. 167)

If the music director, however, "is able to include them in his facilities of the church, he will greatly enhance efficiency in church music education" (p. 167).

Wilson (1978), on the other hand, thought that "a music ministry will never reach its highest potential unless basic rehearsal equipment is available and acoustics are conducive to performance." He understood that the following facilities are necessary if the church runs "a complete graded choir program and instrumental program" (p. 184).

Facilities needed for an average church music program:

In the sanctuary

Choir loft, plus other platform space suitable for choir and instrumental ensembles; organ and/or piano; conductor's stand and podium; hymnals.

In the rehearsal room

Piano; straight-back, movable chairs; music stands; blackboard and bulletin board; coat and hat racks (or accessibility to same); storage space for instruments, music stands and rehearsal equipment; table or racks for placing music to be used; periodical stand and/or bookshelf for reading material.

Robe facilities

Closets for storing robes; mirrors; coat and hat racks (or accessibility to same); accessibility to space for changing into robes and rest room facilities.

Library equipment

Legal-sized files for organ, piano and orchestral scores; files or shelves for choral and solo music; shelves or closet space for large collections of music, hymnals, oratorios and cantatas; card file for reference to music on file; sorting table or racks.

Office facilities

Desk, chairs, files and bookshelves for minister of music; typewriter; accessibility to duplicating or mimeographing equipment. (pp. 184-185)

Location of the Choir Loft

According to Wilson (1978), "there are three paramount factors which must be considered in building an ideal choir loft" (p. 185):

1. It should be in a position where it can project the sound equally to all parts of the congregation.
2. It should provide maximum satisfaction to the choir when singing.
3. It should be situated in such a way that it does not detract from worship. (p. 185)

The theological position of the church and its concept of worship usually determine the location of the choir loft. There have been two main trends as far as the function of the choir is concerned (see Figure 4). First, "if the function of the choir in the worship service is primarily to minister to the congregation . . . the choir loft is usually situated in the front of the sanctuary, in the chancel, facing the congregation" (Wilson, 1978). This concept "is true in many nonliturgical churches" (p. 135). Second, if "the choir's task is basically that of leading and representing

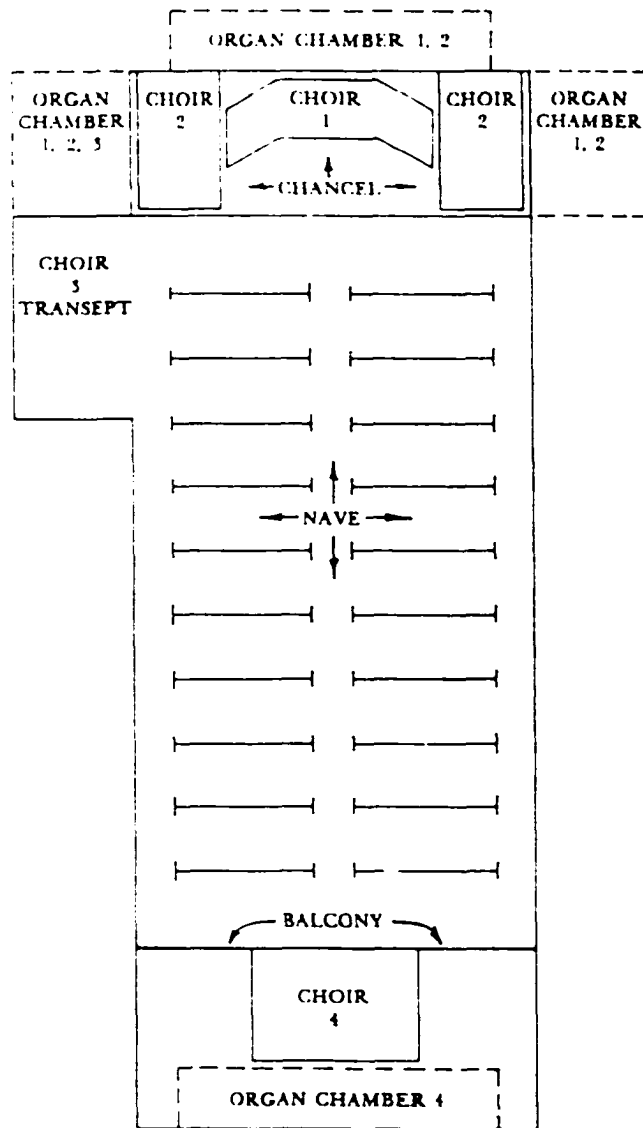


Figure 4: Four Generally Accepted Locations of Church Choirs (Wilson, 1978, p. 186)

the people, it is sometimes located in the balcony or in a transept, and is facing the minister" (p. 187). In both cases, "the choir loft is supposed to be facing the 'central part of worship,' which is either the altar or the pulpit." This again depends on the theological emphasis of the church (p. 185).

Finances

The usual and "most satisfactory means of obtaining money to operate a church music program is through budget appropriations" (Collins, 1970, p. 171). If money is not appropriated through this source or if the allocations are not sufficient for the expenses of the local music ministry, other means can be sought. In his study Collins found that "almost all of the churches" (45 local churches in five denominations participated in his study) "indicated that other means [than budget money] were utilized to obtain desired monies to operate the music program" (p. 106). Collins listed the following means:

1. Fund raising campaigns
2. Endowment funds
3. Personal solicitations of director
4. Fees and special offerings
5. Fund raising concerts (p. 106)

The main items of expenses of a local music department, aside from the salaries, are the capital and maintenance outlay. The capital outlay includes those items "which will be needed for more or less permanent equipment for the church" such as pianos, robes, filing cabinets, reference library, new hymnals and music stands (Thayer, 1979, p. 171). The maintenance outlay, on the other hand, includes "items which wear out comparatively quickly", and also repairs and maintenance of the present equipment: music, music mending and repairs, rebinding hymnals and

anthem collections, piano and organ tuning and repair, mending and cleaning of robes, church school materials, office supplies, and postage (p. 171).

Evaluation

Any program or plan, "regardless of the approach utilized," is "likely to include some proposals that, for one reason or another, do not work out satisfactorily" (Morphet, Johns, and Reller, 1982, p. 147). This is true of the program of music ministry as well. Provisions should therefore be made for continuous study and monitoring in order to determine the extent to which the spiritual, educational, and musical goals of the program have been met and to provide a reliable basis for needed revisions.

Fortunato (1981) found four objectives for the evaluation of a music program. First, when possible progress is observed, it is "a tremendous boost of motivation" (p. 134). Second, the validity of the program can only be reaffirmed when the accomplishments of the specific objectives and their relationship to the overall purpose are regularly evaluated (p. 135). Third, "evaluation is essential in weeding out all irrelevant material." Fourth, according to Fortunato, "evaluation reinforces worth. . . . Any program of substance will be able to withstand the rigors of evaluation" (p. 135).

Summary

This chapter has concentrated on the practical aspects of music ministry. The special focus of observation was the application of music ministry to the needs of a local congregation. The state/denominational level was discussed only briefly since it will receive fuller attention later in chapter 6.

Music ministry is involved in all five major functions of the church: worship, witness, education, ministry, and the application of Christian principles to daily living. Its mission is to help people to do and to be, both to sing the song and also to live the song. Music ministry does not deal with music alone, it also--and in fact primarily--deals with people and their eternal destiny. It has its role in winning souls to Christ and also in keeping them strong and steadfast in practical working faith.

Two principal goals for the music ministry in the local church were (1) to help people grow musically and spiritually by means of active and loyal participation in the congregational music program, (2) to reinforce theological truths. In the special ministry aimed at children and youth, the objectives concentrated on the following themes: evangelism, worship, spiritual growth, opportunity for Christian service, and Christian fellowship. In the educational area, the music program was to involve all domains of learning--cognitive, affective, and psychomotor. Within the SDA Church Musicians' Guild, the emphasis, on the other hand, was in the development of a stronger musical leadership, on the conference level in particular. In 1982 the Guild also recommended the establishment of a denominational Office of Church Music on the General Conference level (see this study, p. 87).

A complete program of church music in the local church included such areas as choice of leadership, adult choir, age-group choirs, congregational singing, music in the church school, equipment (organ and pianos), training classes, and instrumental activities. Johansson added to these, music education through a consistent diet of good music and instruction in music appreciation through special lectures. Suggestions for special projects, which could be used in local churches, were music schools for children of disadvantaged backgrounds, special choir

schools, festivals of church music with hymn competitions, and community oriented music organizations. A complete program of church music should also include a consistent, step-by-step education of the congregation to understand and put into practice the biblical perspectives of church music. Johansson's method based on the contrapuntal design could be used in this educational process.

On the denominational level, the state music directors of the Southern Baptist Convention arranged various training events to the volunteer/part-time music directors of local churches. They also assisted the associations of churches with their training courses. Several state music departments carried out special education projects in order to support local churches in their music programs: Oklahoma, "Fundamentals of Church Music Schools;" Louisiana, video conferences; Mississippi, practical music manual for pastors and lay music workers; Maryland, "Bold Mission Church Music Survey" and, Tennessee, summer music worker program. Continuing choral and instrumental groups were also sponsored by the state music departments of the Southern Baptist Convention. The Church of Jesus Christ of Latter-day Saints, on the other hand, had its own pre-service and inservice training program drawn up by Foxley for the non-professional music personnel of the wards.

In local church units, the pastors have the ultimate responsibility for all of the activities--music ministry included. They oversee the music departments, participate in the planning of the work, and arbitrate in problem situations. They also support the personnel with prayer and encouragement. The ministers of music are in charge of the music departments. It is their task to plan, conduct, and evaluate the church music programs. In order to carry out their responsibilities as spiritual leaders, educators, administrators, and performers, they need a good basic

education, preferably a graduate degree in church music. The ministers of music should be good musicians, dedicated Christians, and enthusiastic leaders with organizational ability. They should know how to relate their ministry in music to the basic purposes and functions of the church. The role of the music committee in the local church is advisory. In addition, it has active, intermediary, and emergency responsibilities. On the denominational level, the music committee is supposed to establish broad standards for church music, and support and promote church music education for divinity students, pastors, and church musicians.

The ideal situation for the pastor and church musician is to be a team with a sense of unity and purpose. In this team, the pastor should be musically informed and the musician should have some theological background. It is also important that they be openly supportive of each other's ministries and keep the lines of communication open.

In order to function effectively, the music department needs certain facilities and equipment. The most essential items for the successful operation of music ministry are a pipe organ and a choir room. Other facilities which could enhance the music work are a choir loft, robe facilities, library equipment, and office facilities.

The usual means of funding the church music program is through budget appropriations. Other major means are fund raising, endowment funds, and special offerings.

Regular evaluation of music programs is necessary for four reasons: (1) observation of progress brings about motivation, (2) validity of the program has to be reaffirmed, (3) irrelevant material can be weeded out, and (4) evaluation reinforces the worth of the program.

CHAPTER VI

COORDINATED PROGRAMS OF MUSIC MINISTRY
IN SELECTED RELIGIOUS DENOMINATIONS

This chapter will examine coordinated programs of music ministry in selected religious denominations. Its main concern is the organization, administration, and performance of church music activities on the denominational level, rather than the local level. These church-wide music programs will be considered from eight different perspectives: (1) philosophy; (2) mission; (3) implementation of the mission--goals and objectives, content and activities; (4) organization and personnel considerations; (5) administrative levels and relationships; (6) facilities; (7) finances; and (8) system of evaluation. The beginning of the chapter contains a short report concerning the method of collecting the necessary information.

Procedure of Collecting the Data

The collection of the data for this study began in October 1987. A letter (Appendix 3) requesting general information about the respective church music programs was sent to the headquarters of selected religious denominations in North America and Europe. Telephone calls were also used to gather information and to secure a high percentage of responses. The following 32 churches were included:

American Baptist Churches in the U.S.A.
 National Baptist Convention of America
 National Baptist Convention, U.S.A., Inc.
 Southern Baptist Convention
 Christian Church
 Church of God (Anderson, Indiana)
 The Church of God (Cleveland, Tennessee)
 Church of God in Christ
 Church of the Nazarene
 Church of Jesus Christ of Latter-day Saints (LDS)
 Episcopal Church
 The Church of England
 The American Lutheran Church¹
 Lutheran Church in America¹
 The Lutheran Church-Missouri Synod¹
 Wisconsin Evangelical Lutheran Synod
 Protestant Church of the Union (East and West Germany²)
 The Evangelical Lutheran Church of Finland
 African Methodist Episcopal Church
 African Methodist Episcopal Zion Church
 Christian Methodist Episcopal Church
 The United Methodist Church (North America)
 The Methodist Church (England)
 Mennonite Church
 Moravian Church in America
 United Pentecostal Church International
 Presbyterian Church (U.S.A.)
 Roman Catholic Church (U.S.A.)
 Roman Catholic Church (Italy)
 The Salvation Army
 United Church of Christ

Twenty-one churches (66%) responded positively indicating that they had
 a church music department and/or a person responsible for their music program or
 music publications and/or an association of church musicians. Through a

¹The three Lutheran churches, The American Lutheran Church, Lutheran Church in America and The Lutheran Church-Missouri Synod, were merged into one church on January 1, 1988. They formed the Evangelical Lutheran Church in America.

²The German Democratic Republic (East-Germany) and the Federal Republic of Germany (West-Germany) were reunited at midnight October 2-3, 1990.

questionnaire (Appendix 4) or a telephone call, requesting more precise information, the following 28 churches, church music organizations, or church-related publishing houses were contacted.

Division of Church Ministries (The Assemblies of God)
 Fellowship of Musicians of the American Baptist Churches
 Church Music Department of the Southern Baptist Convention
 Southern Baptist Church Music Conference
 Pathway Press (The Church of God, Cleveland, Tennessee)
 Lillenas Publishing Company (Church of the Nazarene)
 Music Division (LDS)
 Commission on Church Music (Episcopal Church)
 The Church Hymnal Corporation (Episcopal Church)
 Westminster Abbey (The Church of England)
 The Guild of Church Musicians (The Church of England)
 Music in Worship Trust (non-denominational church music organization in England)
 Division of Life and Mission in the Congregation (The American Lutheran Church)
 Lutheran Church in America
 The Association of Lutheran Church Musicians
 Commission on Worship (The Lutheran Church-Missouri Synod)
 Office of Church Music (Protestant Church of the Union)
 Central Office of Worship and Church Music (The Evangelical Lutheran Church of Finland)
 Cantor-organist Association of Finland (The Evangelical Lutheran Church of Finland)
 Mennonite Board of Congregational Ministries
 The General Board of Discipleship (The United Methodist Church)
 The Fellowship of United Methodists in Worship, Music and Other Arts
 Methodist Church Music Society (England)
 Moravian Music Foundation, Inc.
 Presbyterian Church (U.S.A.)
 National Association of Pastoral Musicians (Roman Catholic Church, U.S.A.)
 Pontifical Institute for Sacred Music (Roman Catholic Church, Italy)
 Music Department (The Salvation Army, U.S.A.)

Twenty-four (86%) of the above listed organizations responded to the inquiry representing 18 denominations (56%). In addition, information was received from the Association of Anglican Musicians and the National Association of Church Music Representatives (The Church of God). Representatives of 15 organizations

filled out the questionnaire--or at least a major part of it--or provided equivalent and pertinent information in another form: public relations material, church music-related literature, or information by telephone. They also included additional material such as constitutions, brochures, program bulletins. The Office of Church Music of the Protestant Church of the Union in West Berlin was visited in person by the researcher. The 15 organizations represented 12 denominations. These could be listed under eight major categories of churches, according to the Reader's Digest 1987 Almanac (1986):

Baptist:

Southern Baptist Convention

Episcopal:

Episcopal Church

Lutheran:

The Lutheran Church-Missouri Synod

Protestant Church of the Union

The Evangelical Lutheran Church of Finland

Methodist:

The United Methodist Church

The Methodist Church

Mormon:

Church of Jesus Christ of Latter-day Saints

Pentecostal:

The Assemblies of God

The Church of God (Cleveland, Tennessee)

Roman Catholic:

Roman Catholic Church

Salvation Army:

The Salvation Army

In the following discussion the church music program of the Southern Baptist Convention will receive more attention than the others. Their program is

comprehensive and effectively organized. Because of their strong emphasis on music ministry, the Southern Baptists have made serious study in this field as it relates both to the philosophical or theological concerns of music ministry and its practical realization.

Philosophy

A philosophy of music is concerned with basic considerations and underlying assumptions offering ideological principles for the program of music ministry. A music program without this necessary basis becomes "difficult to control." If those in charge of the music ministry lack a clear understanding of the ideological principles to guide their work, "the winds of opposing points of view" will "batter and toss" them and their program "about like the proverbial ship without a rudder" (Johansson, 1984, p. 3).

From the data collected it became obvious that the formulation of a statement of philosophy that would be more than a general and sweeping introduction to the program of music ministry was difficult. Three of the 12 denominations listed above did not give any reference to the philosophical basis of their music ministry. Six of them referred to a book or a certain chapter in a book which would include the needed information. Only the Southern Baptist Convention, the LDS Church, and the Salvation Army had statements of philosophy printed in their official publication. Even in these cases, however, the statements were mainly introductions to their music programs or guidelines for their church musicians, rather than explicit ideological position statements. These three denominations expressed their basic assumptions and principles of music ministry as follows:

Southern Baptist Convention

Since the 'morning stars sang with joy,' music, of all the arts, has been imbedded in the heritage of Judeo-Christian worship. Music, as a means of individual and corporate spiritual expression, is concomitant [sic] to the inception, history, and current life of the Christian church.

'Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.' (Col. 3:16)

That biblical injunction, coupled with the needs of people, reminds us of the importance of a comprehensive Music Ministry to the church. The purpose of the Music Ministry is to glorify God, edify His children, and lead persons to a saving knowledge of Jesus Christ. (Southern Baptist Convention, 1986, p. II-63)

Church of Jesus Christ of Latter-day Saints

Music has always been associated with ultimate expression of praise, devotion, and worship. This is evidenced in the scriptures and throughout the history of the Church.

Heavenly choirs were heard at the dedications of early Latter-day Saint temples.

Earthly choirs will sing a 'new song' unto the Lord at his second coming (D&C 84:98 [J. Smith, 1890, p. 298]), and at that time the saints 'shall come forth and stand on the right hand of the Lamb . . . and they shall sing the song of the Lamb, day and night forever and ever.' (D&C 133:56 [p. 481])

The Lord has made this powerful declaration and promise: 'For my soul delighted in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads.' (D&C 25:2 [p. 137])

The apostle Paul knew the power of music in worship. In his instructions to the Corinthians, he said. 'I will pray with the spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also.' (1 Corinthians 14:15)

Paul also admonished the Ephesians to 'be filled with the Spirit; Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord' (Ephesians 5:18-19), and he used the same three categories of song when addressing the Colossians, urging them to sing with grace, or thanksgiving in their hearts to the Lord. (See Colossians 3:16)

A worship service contains elements that are both expressive and impressive. Prayers, hymn singing, and partaking of the sacrament allow the worshiper to express himself to God. Sermons, prelude music, choral music, and other special music can strengthen the listener to love God and to keep his commandments. The powerful force of good music belongs in the life of every Latter-day Saint. (Church of Jesus Christ of Latter-day Saints, 1975, p. 2)

Salvation Army

Value of Music

All members of the Army's music forces should be sensitive to the value of the judicious use of instrumental and vocal music. Music in itself has no moral or religious quality, yet when associated with divine words, thoughts and feelings, and when rendered in the power of the Holy Spirit, it is an important agent for stirring the emotions and moving the soul, thus helping to lead the people to God.

Salvationism of Army Musicians

Army musicians should remember that they are Salvationists first, and as such, devoted to the will and service of God, being bandsmen and/or songsters only that they may better do God's will and render Him service. Consequently, each should use his instrument or voice in order to save souls, just as Salvationists in general speak, sing, and employ other methods for that purpose.

Musicianship and Spiritual Power

Army musicians should strive towards musical excellence in order to more effectually bless and win their hearers; at the same time they should steadily resist the ever-present tendency to become mere performers, realizing the uselessness for the Army's purposes of music that is lacking in spiritual power. (Salvation Army, 1987. p. 1)

Episcopal Church

In his response to the questionnaire the representative of the Episcopal Church referred to A Manual for Clergy and Church Musicians written by Hatchett (1980). This manual was "prepared at the request of The Standing Commission on Church Music" (p. 6) of the Episcopal Church and with good reason can be considered an official publication of the Church. In its introduction, the author described the role of music in the Episcopal Church as follows:

From the early days of the Church, music has been integral to the worship of God. Music gives solemnity, beauty, joy, and enthusiasm to the worship of the community. It imparts a sense of unity and sets an appropriate tone for a particular celebration. It is an effective evangelistic tool. It nourishes and strengthens faith and assists worshipers in expressing and sharing their faith.

It heightens texts so that they speak more fully and more cogently. It highlights the basic structure of the rites. It expresses and communicates feelings and meanings which cannot be put into words. As Messiaen [Saal, 1970, p. 139] expressed it, 'The joy of music is that it can go beyond words--which are too precise. Music can express what there is in the soul.' Music however must not dominate the liturgy; all elements of liturgy must work in harmony. Music, and the other arts, including speech, serve together in the liturgical action.

Music is not necessarily helpful in a service. It can, in fact, be destructive of a rite. This is the case when music is used for its own sake or only as a demonstration of the virtuosity of the performers, when it is beyond abilities of the performers, when it interferes with the basic movement of the rite, when it gives undue prominence to secondary elements in a rite, or when the mood is out of keeping with the day or occasion.

Music should serve to set a tone, to convey texts, to highlight basic structures, to unify the congregation, to express the highest possible excellence. An appreciation of the proper relation of music and of other arts to the liturgy must be sought and developed if the Church is to resume a major role as patron of the arts. (pp. 15-16)

Lutheran Church-Missouri Synod

When the Lutheran Church-Missouri Synod's representative responded to the question concerning the Lutheran philosophy of music, he referred to the article written by Hoeft-Nickel (1960) "A Philosophy of Lutheran Church Music." This short statement could represent the Lutheran way of thinking about music:

Martin Luther has taught us to recognize in music a gift of God--the **viva vox Evangelii**. It is a gift, in its very essence designated to be used by all that worship in spirit and in truth. Whereas there is no creation of God that cannot be used in praise of God, this creation of God, given particularly to man, is one that by its very nature demands that it be used to proclaim and praise the name of the Redeemer. No other art can come so close to illustrating or representing heaven on earth--and I do not mean this mystically. No other gift has hidden in its depths so much of order and liberty combined, and is so well suited to the Law and Gospel concept of Scriptural theology. It is our commission to use it according to its nature and not against it, and it is ours to use in our worship to proclaim the glory of the Lord and Saviour. No Christian will deny that it can also be misused, even in worship; yet no musician, having accepted Christ as his Saviour, and being conscious of the Christian faith implanted in his heart, can refuse to seek to make music in every way a handmaid of religion, a living voice of the Gospel, and thereby also a means of preaching the Word of Reconciliation. (p. 161)

Pentecostal Churches

The Pentecostal philosophy of music ministry was formulated by Dr. Delton L. Alford, a Pentecostal music authority. In connection with the question relating to the music philosophy of the Church of God, the respondent for the Church referred to the article written by Alford (1980), "The Sound and the Spirit." The following quotation forms a summary of his thoughts.

Like the early Christians, Church of God believers from the earliest days placed little emphasis on ritual and ceremony in the public worship service. First of all, they have considered worship to be primarily a matter of the heart and personally oriented. Secondly, there has developed an attitude of freedom in worship similar to that in the early church which makes primary allowance for individual expression and involvement. . . . Thirdly, more emphasis is and has been placed on congregational participation and involvement in worship than on the participation of the leader and clergy. . . . Finally, and most importantly, as in the case of New Testament Christians, the Holy Spirit is experienced in the lives of individual worshippers; and emphasis is placed on His leadership and direction in all aspects of the worship service. . . .

. . . the music and the understanding of music ministry which arose from and which reflects the Pentecostal environment and belief became, of necessity, less liturgical and formal in its style and application. It can be defined as more personal in its expression, and it is emphatically spirited and spiritual in its style of performance. . . . (pp. 203-204)

Two concepts of singing--spiritual or spirited singing and communicative or impactful singing--have to be considered as primary examples of both the type and style of music typically found in the Church of God. Spirited singing calls for sincere involvement both emotionally and physically on the part of the performer. It allows the singer to inject his own personality, interpretation, and enthusiasm into the performance. More importantly, it makes provision for the prompting, directing, and moving of the Holy Spirit in performance, whether it be through an individual, special group, choir, or congregation. (pp. 206-207)

Roman Catholic Church

According to Dr. Robert A. Skeris, representative of the Pontifical Institute for Sacred Music in Rome, "the Holy See and the hierarchy, gathered for example in ecumenical council . . . state general norms and principles which are to be put into effect at lower levels" (personal communication, February 13, 1988). Reverend

Roland F. Krisman, associate director of the Bishops' Committee on the Liturgy, referred "to the documents which present the position of the Catholic Church on liturgical music in the reformed (post-Vatican II) liturgy" (personal communication, December 14, 1987). As a principal document, Krisman mentioned for instance, the Vatican Council II Constitution on the Liturgy Sancrosanctum Concilium in 1963, edited by Flannery (1984). This Constitution on the Sacred Liturgy devoted 10 articles (numbers 112-121) to sacred music. Here is an abbreviated version of the document:

112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy.

Sacred scripture, indeed, has bestowed praise upon sacred song. So have the Fathers of the Church and the Roman pontiffs who in more recent times, led by St. Pius X [1903-1914], have explained more precisely the ministerial function exercised by sacred music in the service of the Lord.

Therefore sacred music is to be considered the more holy, the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites. The Church, indeed, approves of all forms of true art which have the requisite qualities, and admits them into divine worship.

Accordingly, the sacred Council, keeping to the norms and precepts of ecclesiastical tradition and discipline and having regard to the purpose of sacred music, which is the glory of God and the sanctification of the faithful, decrees as follows:

113. Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song with the assistance of sacred ministers and the active participation of the people. . . .

114. The treasure of sacred music is to be preserved and cultivated with great care. Choirs must be assiduously developed, especially in cathedral churches. Bishops and other pastors of souls must take care to ensure that whenever the sacred action is to be accompanied by chant, the whole body of the faithful may be able to contribute that active participation which is rightly theirs. . . .

115. Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of studies of religious of both sexes, and also in other Catholic institutions and schools. . . .

It is desirable also that higher institutes of sacred music be established whenever possible.

Composers and singers, especially boys, must also be given a genuine liturgical training.

116. The Church recognizes Gregorian chant as being specially suited to the Roman liturgy. Therefore, other things being equal, it should be given pride of place in liturgical services.

Other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations so long as they accord with the spirit of the liturgical action. . . .

118. Religious singing by the faithful is to be intelligently fostered so that in devotions and sacred exercises as well as in liturgical services, the voices of the faithful may be heard, in conformity with the norms and requirements of the rubrics.

119. In certain countries, especially in mission lands, there are people who have their own musical tradition, and this plays a great part in their religious and social life. For this reason their music should be held in proper esteem and a suitable place is to be given to it, not only in forming their religious sense but also in adapting worship to their native genius. . . .

120. The pipe organ is to be held in high esteem in the Latin Church, for it is the traditional musical instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lifts up men's minds to God and higher things.

But other instruments also may be admitted for use in divine worship, in the judgment and with the consent of the competent territorial authority. . . . This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use; that they accord with the dignity of the temple, and that they truly contribute to the edification of the faithful.

121. Composers, animated by the Christian spirit, should accept that it pertains to their vocation to cultivate sacred music and increase its store of treasures. . . .

The texts intended to be sung must always be in conformity with Catholic doctrine. Indeed, they should be drawn chiefly from the sacred scripture and from liturgical sources. (pp. 31-34)

Mission

Seven of the 12 denominations which filled out the questionnaire (or provided similar information in some other form) indicated that they had a statement of mission for their music or worship programs--worship programs that included music. The Southern Baptist Convention, the Lutheran Church-Missouri Synod, Protestant Church of the Union, the Assemblies of God, and the Salvation Army expressed the mission of their music ministry as follows:

To contribute to the effectiveness of churches and to individual spiritual growth by developing a program, products, and services generally acceptable to Southern Baptist churches, associations, and state conventions in establishing, administering, enlarging, and improving music ministries. (Southern Baptist Convention, n.d.)

The Commission on Worship is responsible for the selection, preparation, and dissemination of worship materials that will enrich worship services, nourish and deepen the spiritual life of parishioners of the Synod. It seeks to broaden the understanding and appreciation of clergy and laity for the Lutheran Church's rich liturgical and musical heritage; it encourages artists to add to this store. (Lutheran Church-Missouri Synod, 1986b)

The purpose of the Church Music Department is to promote the ministry of church music. Its agencies shall counsel and support church musicians, congregations, and other church-related departments with supervisory duties in all questions dealing with church music. (Evangelische Kirche der Union, 1981, p. 107)

There shall be a Music Department which shall be responsible for the preparation of music publication and for the encouragement of the ministry of music in the local church. It shall provide music seminars as may be needed. (General Council of the Assemblies of God, 1985, p. 159)

Salvation Army bands and songster brigades exist to proclaim the Army's message--salvation from sin through Jesus Christ; and to accomplish the Army's purposes--the glorification of God and the salvation of souls. (Salvation Army, 1987, p. 1)

The Central Office of Worship and Church Music of the Evangelical Lutheran Church of Finland had a short statement of mission as a part of its constitution. The purpose of this office "is, in conformity with the confession of the Church, to work for the development and renewal of worship and music activities in the Church" (Suomen evankelis-luterilainen kirkko, 1983, p. 1). The Church Music Committee of the Church of God, on the other hand, was appointed "for the purpose of providing for the guidance and supervision of the music ministry" (Alford, 1980, p. 221).

Not only were the mission statements of denominational music programs of interest to this study but also the corresponding statements of the associations of

church musicians. The church music departments generally seemed to work in close cooperation with these associations. They had a common purpose to support the local ministry of music and to train its personnel for better service. In those cases where a church did not have a music department, the association of church musicians often took its place and at least partly carried its responsibilities.

Five associations of church musicians, or their representatives, sent information that included a statement of mission: The Association of Anglican Musicians; The Fellowship of United Methodists in Worship, Music and Other Arts; Methodist Church Music Society (England); National Association of Church Music Representatives (The Church of God); and the National Association of Pastoral Musicians (Roman Catholic Church). These organizations expressed their purpose of existence as follows:

Recognizing that the music of the church finds its primary expression within the framework of liturgy, this Association takes as its purpose the elevation, stimulation, and support of music and the allied arts in all their aspects in the Anglican church, and especially in their relationship to liturgy. (Association of Anglican Musicians, n.d.)

To be sharing and enabling fellowship that affirms the sacramental life embracing preaching, music, drama, dance, architecture, and all the visual arts appropriate for the inclusive life of the Church. (Fellowship of United Methodists in Worship, Music and Other Arts, n.d.)

The Methodist Church Music Society, formed in 1935, aims to cultivate and coordinate all the musical resources of Methodism in the interests of public worship. (What is MCMS?, 1987, cover page)

The purpose of NACMR (National Association of Church Music Representatives) is to assist the local church in developing its music ministry. (Church Music Committee, 1982)

NPM (National Association for Pastoral Musicians) is for musicians: for music directors, cantors, organists, choir directors, instrumentalists, folk group leaders. NPM helps you keep up-to-date on your ministry. It offers practical advice. It brings you new ideas, sets new directions, offers the support of other professionals involved in the ministry of music.

NPM is for clergy. NPM addresses the vital role clergy may play in their liturgical music programs. NPM offers support to clergy who care about the liturgical life of their community.

NPM is for both. The future of liturgical renewal depends on both clergy and musicians working together. Together, you shape the sound and tone of your celebrations. NPM helps you work together to make the ministry of music suit your local situation. (National Association of Pastoral Musicians, n.d.)

Implementation of the Mission--Goals and Objectives, Content and Activities

In order to implement their mission statements, the denominations and their music organizations set certain goals and objectives including necessary musical activities. It was, however, difficult to find any logical pattern of form in which the different churches and church music organizations expressed either their goals and objectives or the content and activities of their music programs. These two aspects often seemed to be closely merged with each other. Therefore, it is necessary to deal with both of these in the same section.

Southern Baptist Convention

The principal functions of its central office, the Church Music Department of the Southern Baptist Convention, were stated as follows:

1. Conduct research and evaluation in areas of program, curriculum, product development, and marketing.
2. Design program[s], curricula, products, and field services.
3. Develop and market needed products.
4. Provide field services to support the program and implement effective use of program products. (Southern Baptist Convention, n.d.)

The main target of all programs, curricula, and products prepared by the Church Music Department was the local music ministry. Their purpose was to support, inform, and train the congregational music leaders, both professional and non-professional. The programs, curricula, and products were communicated in a

printed form, in video or audio cassettes, through films and BTN (Baptist Telecommunication Network), or at summer music conferences.

According to the information received from the headquarters of the Southern Baptist Church Music Department, they published two journals in 1987: the monthly Church Musician and the quarterly Pedalpoint: Church Music and Study Helps for Pianists and Organists. They also edited music ministry materials for different needs and target groups such as:

1. congregational services and church music administration
2. leaders and members of small churches
3. adult leaders and members
4. older children's leaders and members
5. preschool/younger children's leaders and members
6. organists and pianists
7. instrumental leaders and members
8. handbell leaders and members

The Church Music Department also brought out a series of "How to" leaflets: How to Begin and Grow a Music Ministry; How to Begin and Grow Adult Choirs; How to Begin and Grow Preschool/Children's Choirs; How to Begin and Grow Instrumental Ministries; How to Begin and Grow Handbell Ministries; How to Purchase a Piano, etc. Through the Church Study Course system, the music department offered courses and diplomas in different areas of church music. The following diplomas were offered in the 1987-1988 catalog:

1. General Leader Diploma
2. Instrumental Leader Diploma

3. Handbell Leader Diploma
4. Church Pianist Diploma
5. Church Organist Diploma
6. Church Music Diploma for Members of Youth and Adult Music Groups
7. Adult Leader Diploma
8. Youth Leader Diploma
9. Older Children's Leader Diploma
10. Younger Children's Leader Diploma
11. Preschool Leader Diploma
12. Associational Music Leader Diploma

An integral part of the Baptist Sunday School Board organization was the Genevox Music Group with an extensive music publishing program in partnership with the Church Music Department. They released recordings and published vocal (choral and solo), keyboard, handbell, and instrumental music, music for different age groups, and music for special occasions such as Christmas and Easter Seasons, weddings, and funerals.

The Church Music Department wished to intensify its communication by using the Baptist Telecommunication Network. In this system the printed message was supported by the visual content which enhances learning activities. According to Church Music Using BTN (Church Music Department, n.d.), the BTN produced videotaped material and transmitted four kinds of messages: weekly and monthly messages, limited duration messages, and individual messages. Examples of the monthly BTN messages were:

- a. Children's Music Leaders Preparation
- b. Preschool Music Leaders Preparation

- c. Resources for the Church Music Director
- d. Anthem of the Month Demonstration (p. 7)

Examples of limited duration series in church music were:

- a. Building An Effective Music Ministry--Adults
- b. Building An Effective Music Ministry--Youth
- c. Building An Effective Music Ministry--Children
- d. Building An Effective Music Ministry--Pre-schoolers
- e. Developing Music Skills
- f. Seasonal Music Resources
- g. Helps for the Small Church Music Leader (p. 7)

Examples of individual messages were:

- a. Church Music Is . . .
- b. Music of the Congregational Service
- c. Introduction to Preschool and Children's Choirs
- d. Introductory Helps for the Bi-Vocational Music Leader (p. 7)

The central office of the music department also conducted music conferences for music leaders and members interested in church music. Music conferences were held every summer in two major Baptist Conference Centers: Ridgecrest in North Carolina and Glorieta in New Mexico. Each conference took a week and had a total attendance of 7000-8000.

The Church Music Department did not, however, operate only on the denominational level. In 37 states, the Southern Baptists had their own state music departments with full-time leaders in 1987. On this level the music departments organized, for instance, church music workshops, seminars, conventions, and hymns festivals. According to Suggs' study (1979), the comprehensive list of training events arranged by state music departments for volunteer/part-time music directors of its associations and local churches was as follows (see this study, p. 343):

- state volunteer/part-time director retreats
- leadership seminars/workshops

- graded choir festival/conference/clinic
- associational briefing meetings/music leadership conference/clinics
- methods and materials clinics
- associational music schools
- state camps--activities designed for the volunteer/part-time music director
- reading clinics/choral workshops--labs
- summer music workers
- Glorieta/Ridgecrest
- church achievement program
- seminary extension (p. 77)

The doctoral dissertation of Suggs (1979) also included reports of seven state music departments which had special projects related to the training programs of volunteer music leaders (see this study, pp. 344-347). The church music projects discussed by Suggs were:

Oklahoma--"Fundamental of Church Music Schools"
 Louisiana--"The Video Conference"
 Mississippi--"Church Music R.F.D." [practical music manual for pastors and lay music directors of small churches]
 Maryland--"Bold Mission Church Music Survey"
 Missouri--"B.I.G.M.A.C." ["Believe In Growth through Missouri's Associational Conference"] and "Small Church Children's Choir Leadership Booklet"
 North Carolina--"Regional Directors Meetings"
 Tennessee--"Summer Music Workers" (pp. 97-110)

The Church Base Design of the Southern Baptist Convention (1986) stated the goals, objectives, and related activities for its Church Music Department in another form. The goals, or tasks as they were called (and also the basic principles of music ministry expressed in this document), referred to the church music program as a whole from the national office to the local church. The applications (the activities included to reach those goals) referred, however, to the music ministry as it is found in local churches. Because the main concern of this chapter is the denominational level of music programs, the document is discussed here only in an abbreviated form. The whole statement is found in Appendix 5.

The program structure of the Church Music Department found in the Church Base Design (Southern Baptist Convention, 1986, pp. II-63 - II-77) consisted of five tasks. Each task statement was followed by a definition of that task and three other related sections: (1) scope--with answers to the why? what? who? how? when? and where? (2) questions--essential actions, and (3) basic approaches. The following quotations will include only the five task and "why" statements, and the major activities needed to fulfill those tasks.

TASK 1: PROVIDE MUSICAL EXPERIENCES IN CONGREGATIONAL SERVICES

The purpose of this task is to provide inspiration, instruction, and collective expression that enables all participants to move toward a more perfect relationship with God and the Christian community. The only valid reason for the existence of the Music Ministry is that it aids in achieving the church's purpose. Music in the congregational services fulfills its purpose when it gives expression to and supports the performance of the church's functions.

Basic Approaches

- a. For assisting the pastor in planning the congregational services
 - (1) Cooperative planning between pastor and music director
 - (2) Establishing a Congregational Services Planning Group
 - (3) Leading that group to plan, evaluate, and improve congregational services
- b. For leading in evaluating, selecting, creating, arranging, rehearsing, and performing music for congregational services
 - (1) Establishing a Congregational Services Planning Group to plan and coordinate music activities
 - (2) Establishing a consistent schedule of music planning meetings with music leaders (organist, pianist, and others with performance responsibilities)
 - (3) Establishing and continuing regular rehearsals of choirs and other music groups that have responsibilities in congregational services
- c. For leading the congregation in musical experiences that are relevant, meaningful, inspiring, and that contribute to the thrust and mission of the church
 - (1) Development of a leadership style that motivates the congregation in its search for a deeper relationship with Christ and for a clear vision of their part of His purpose
 - (2) Conducting congregational services in which the elements of the services lead the church constituency to: encounter God, recognize and

declare the worth of God, rejoice in and celebrate the Christ event, open hearts to the love of God, respond to the needs for communion with God and His people, and submit their wills to the purpose of God

d. For motivating the church constituency to want to be involved in corporate musical experiences and to grow in their understanding of the value and role of music in the congregational services

- (1) Conducting congregational hymn rehearsals
 - (2) Conducting congregational study opportunities in the content areas of the Music Ministry
 - (3) Disseminating information (oral and written) that improves the musical understandings, attitudes, and skills of the congregation
- e. For providing resources for musical experiences of the congregation
- (1) Discovery of all the music resource needs of the congregation
 - (2) Training musicians to meet the musical resource needs of the congregation
 - (3) Purchase, maintenance, and inventory of instruments, hymnals, music, and other music resources needed by the congregation
 - (4) Scheduling and assigning musical resources for use in congregational services (pp. II-63 - II-66)

TASK 2: PROVIDE CHURCH MUSIC EDUCATION

To understand the value and role of music in the Christian experience and to assure meaningful participation requires the development of musical skills, attitudes, and knowledge on the part of the church constituency. Such musical development helps persons to better experience the presence of God and to realize more fully His indescribable mysteries. Musical development also helps persons to lead others in similar experiences through musical involvement and expression.

The church assigns this task to the Music Ministry to involve its constituency in musical growth and performance, not only to help the individuals find self-satisfaction, self-expression, and personal fulfillment, but also to make provision for its people to become actively involved in the life of the church.

Basic Approaches

- a. For discovering and analyzing the musical needs of the church constituency, i.e., instructional programs, training, and performance
 - (1) Surveys to determine needs
 - (2) Analyzing the current reality of the church music situation and projecting the potential of the Music Ministry through objectives and goals
 - (3) Personal interviews and auditions
 - (4) Testing to determine musical abilities and knowledge
 - (5) Personal observation
 - (6) A study of records and information forms
 - (7) Requests from other programs for music resources
 - (8) Community resources
 - (9) Information from the pastor

- b. For providing the church constituency with instructional programs, training, and performance activities
 - (1) Rehearsals and service opportunities for soloists, choirs, ensembles, instrumental groups, and the congregation
 - (2) Individual study, practice sessions, or counseling
 - (3) Classes for vocal or instrumental instruction, music skill development, and general music study (whether at the local church, in the community college, on local college/university campuses or under auspices of associational, state, or convention-wide organizations)
 - (4) Performances provided for the church constituency--concerts, recitals, music dramas, and congregational services--that are musically edifying
 - (5) Planned use of music talents in service opportunities
 - c. For motivating the church constituency to involve itself, individually and corporately, in instructional programs, training, and performance activities
 - (1) Group and individual enlistment plans, awareness, features, personal appeals, and growth projects
 - (2) Group and individual guidance in exploring and understanding the value of church music (scriptural, theological, doctrinal, aesthetic)
 - (3) Group and individual guidance in the development of musical attitudes, skills, and habits
 - (4) Group and individual guidance in the development of good value judgment of music literature and performance
 - (5) Guidance in utilizing music talent in service opportunities
 - (6) Guidance in learning to value the role of church music
- (pp. II-66 - II-69)

TASK 3: LEAD THE CHURCH TO WITNESS AND MINISTER THROUGH MUSIC

Because music is such an incomparable and widely used means of communication, the Music Ministry is in a unique position to proclaim the message of redemption and to respond to the heart cry of a needy world. To fail to acknowledge that music exists not only as a worship act within itself, but that it has a recognizable value as a 'function' or tool would be to ignore one of God's greatest instruments of communication. Music is a system of affective communication that complements man's cognitive word systems, for, as Carl Halter [1963, p. 73] relates: 'The revelation of God in the person of Jesus Christ is necessary to our redemption and salvation. But short of this ultimate revelation, music encompasses and speaks to the issues of life to such purpose that we ignore its voice only to our own loss.'

Basic Approaches

- a. For discovering and analyzing needs for musical witness and ministry
 - (1) Surveys, inquiries, or requests
 - (2) Observation, personal contacts, visitation, counseling, or dialogue in which needs are revealed

- (3) Consultation with leaders of other churches, missions, state conventions, associations, institutions, other organizations, and community resource/service groups
- b. For developing plans for individual and group development in music witness and ministry
 - (1) Meetings of basic planning group
 - (a) Church Council
 - (b) Music Ministry Council
 - (c) Choir and other music planning groups
 - (2) Dialogue in congregational services
 - (3) Informal discussions with leader[s] of other church programs and services
 - (4) Consultation with key contacts regarding availability of musicians to carry out musical witness and ministry projects. Key contacts outside the church would include:
 - (a) Community project leaders
 - (b) Institutional leaders, including college/university campus leaders
 - (c) Radio and television representatives
 - (d) Selected denominational leaders (state convention, associational, and church leaders who would request musical outreach assistance)
- c. For involving members in individual and group musical witness and ministry projects
 - (1) Music in congregational services
 - (a) Sunday Service
 - (b) Prayer meeting
 - (c) Revivals
 - (d) Weddings
 - (e) Funerals
 - (f) Special occasions
 - (2) Music productions or services
 - (a) Music drama and pageants
 - (b) Oratorios and cantatas
 - (c) Concerts and recitals
 - (d) Song sermons
 - (e) Musicals
 - (3) Aid or support to other churches or missions
 - (a) Loan or gift of music, recordings, and equipment
 - (b) Music leadership training (music schools, choir demonstrations, workshops, clinics, festivals, lectures)
 - (c) Mission choir tours
 - (d) Cooperative endeavor with other churches
 - (4) Mass media channels
 - (a) Video cassette tapes
 - (b) Radio broadcasts
 - (c) Televised services or programs
 - (d) Recording and tape ministry

- (5) Use of individual talents
 - (a) Community chorus director, accompanist, or singer
 - (b) Soloist in community projects
 - (c) Participation in institutional endeavors
 - (d) Singer or player in recording sessions
- (6) Use of individual and group music talents in ministering to people with physical and/or spiritual needs (pp. II-69 - II-73)

TASK 4: ASSIST CHURCH PROGRAMS IN PROVIDING TRAINING IN MUSIC SKILLS AND IN CONSULTATION ABOUT MUSIC EQUIPMENT

Since music is specialized in several areas (singing, playing instruments, song-leading), the church's music director may be looked upon as a developer of skills in such areas. In addition, he or she may act as a resource for information about other music needs--hymnals, keyboard instruments, or sound equipment.

Basic Approaches

- a. For offering church program leaders the music teaching/development needed for their teachers/leaders or apprising leaders of the help available in securing music equipment
 - (1) Personal contact
 - (2) Notes or letters
- b. For consulting with program leaders as requested
 - (1) Review of the musical needs of the program
 - (2) Cooperating with program leaders in helping teachers/leaders to use music in their curriculum materials
- c. For conducting needed surveys and maintaining files of trained and/or potential music leaders
 - (1) Assisting programs in training their leaders to use the music in their curriculum materials
 - (2) Interviews with potential music leaders, personal observation and contact either individually or in groups
- d. For conducting needed teaching/development activities for new leaders or existing leaders
 - (1) 'Short-term' group class sessions
 - (2) Regular ongoing class sessions
 - (3) Ongoing private instruction (pp. II-73 - II-75)

TASK 5: INTERPRET AND UNDERGIRD THE WORK OF THE CHURCH AND THE DENOMINATION

It is important that Southern Baptists work together toward worthy objectives. Coordination and cooperation are possible only when the lines of communication are kept open between church members and denominational leaders. This task makes possible the cooperative participation in Christ's work between individuals, churches, and the denomination.

Basic Approaches

- a. For obtaining or receiving information to be communicated
 - (1) Mail out information or correspondence
 - (2) Personal contacts
 - (3) Church and denominational conferences
- b. For determining who should receive the information and how it should be communicated
 - (1) Study and evaluation of information
 - (2) Use of planning groups and organizations to assign responsibility for sharing information
 - (3) Considering best alternatives for explaining information
- c. For communicating and interpreting information to assure appropriate responses by proper audiences
 - (1) Use of printed materials
 - (2) Use of visual or audiovisual interpretation
 - (3) Lecture or monologue
 - (4) Conversation or discussion
- d. For making provision for and seeking suitable response to communication
 - (1) Conducting activities that, in themselves, are appropriate responses
 - (2) Making work assignments
 - (3) Feedback, testing, observation, conferences, or interviews
 - (4) Testimonies of persons making responses (pp. II-75 - II-77)

Other Churches

In two churches, the Lutheran Church-Missouri Synod and the United Methodist Church, the office of worship was also responsible for church music concerns. That office was called Commission on Worship in the Lutheran and Section on Worship in the Methodist church. Music and worship activities were also administered together in the Evangelical Lutheran Church of Finland, although music ministry had its own section within the joint office. The goals and responsibilities of these three joint--worship and music--programs were expressed as follows:

The Lutheran Church-Missouri Synod listed these functions and duties of the Commission on Worship:

The commission shall

- a. make literature available to members of the Synod, to develop and deepen an understanding and love for the Lutheran heritage in Christian worship and for the various media of expression needed for worship;
- b. clear all literature related to corporate Christian worship in liturgies and hymnology made available through the Synod's boards or through Concordia Publishing House;
- c. recommend worship materials to the church and advise and warn against the use of worship materials which are unworthy of use in the Christian worship of the Lutheran Church;
- d. represent the Synod in the preparation of service books and hymnals in which the Synod may engage in cooperation with other synods;
- e. consult with the practical and the music departments of synodical schools to establish principles and practices in liturgics, hymnology, church music, and church art which best express the true spirit of worship of the Lutheran Church.

Official Service Books and Hymnals

- a. All service books and hymnals which are to be accepted as official service books and hymnals of the Synod shall be given such status only by a convention of the Synod after a process of exposure and testing decided upon by the Synod in convention.
- b. Revisions in such books shall be made only by a convention of the Synod after requesting the Commission on Worship for an evaluation and recommendations. (Lutheran Church-Missouri Synod, 1986a, p. 68)

The United Methodist Church stated:

General Board of Discipleship, Section on Worship [only the parts of the document relative to music ministry and relevant to this study are included]:

Worship Responsibilities--1. To cultivate the fullest possible meaning in the corporate worship celebrations of the Church, including liturgy, preaching, the Sacraments, music, and related arts within the context of the existing seasons of the Christian Year; namely Advent, Christmastide, Epiphany, Lent, Eastertide, Pentecost and the season after Pentecost (United Methodist Kingdomtide).

2. To develop standards and resources for the conduct of public worship in the churches, including liturgy, preaching, the Sacraments, music, and related arts.

3. To make recommendations to the General Conference regarding future editions of the book of worship and the hymnal and, as ordered, to provide editorial supervision of the contents of these publications, which shall be published by The United Methodist Publishing House. . . .

7. To maintain a cooperative but not exclusive relationship with the United Methodist Publishing House in the preparation and publication of worship resources.

8. To advise the general agencies of the Church in the preparation, publication, and circulation of orders of service and other liturgical materials bearing the imprint of The United Methodist Church, including ethnic and minority worship resources and other language publications.

9. To counsel with the editors of the periodicals and publications of the United Methodist Church concerning material offered in the fields of worship and the liturgical arts.

10. To participate in and cooperate with the Curriculum Resources Committee of the board for the inclusion of worship concepts and resources in local church study curriculum.

11. To encourage in the schools of theology and pastors' schools and other settings, the offering of instruction in the meaning and conduct of worship.

12. To counsel with those responsible for planning and conducting the worship services of the General Conference and other general assemblies of the Church.

13. To develop, in cooperation with the General Board of Higher Education and Ministry, performance standards that encourage the continuing growth of local church directors, ministers, and associates of music; music assistants; and others in the local church related to music and the other arts.

14. To cooperate with the Fellowship of United Methodists in Worship, Music, and Other Arts in affirming the sacramental life embracing liturgy, preaching, music, and other arts appropriate for the inclusive life of the Church.

15. To give guidance to, and develop performance standards for, directors and ministers of music, in cooperation with the General Board of Higher Education and Ministry, and to cooperate with the General Board of Higher Education and Ministry in their certification of directors and ministers of music. (General Board of Discipleship, 1984, pp. 473-475)

The Evangelical Lutheran Church of Finland indicated that the tasks of the

Section on Music were:

1. To develop and promote music activities,
2. To work as a steering committee in the matters relating to liturgical music, church music in general, and to the use of sacral rooms as far as the musical questions are concerned.
3. To follow the discussion and research on church music.
4. To support the work of church music composers and performers and to make their works known in public.
5. To organize continuing education in church music in accordance with the plan of action voted by the board of directors and in cooperation with the cathedral chapters, the educational center of the Church, and with the professional associations and educational institutions.

6. To draft to the board of directors proposals and statements that rest with the Section's field of expertise.

7. To perform other tasks assigned to it by the board of directors.
(Suomen evankelis-luterilainen kirkko, 1983, pp. 5-6)

In the Lutheran Church-Missouri Synod, the continuing education of church musicians (church music clinics, workshops and seminars) was assigned to its publishing house, colleges, and seminaries. In the Methodist church, on the other hand, the Fellowship was responsible for these activities. The office of worship and church music in the Lutheran Church of Finland, according to its annual report of 1986, dealt with such matters as cultivation of hymn singing, hymnal revisions, publication of liturgical materials, and stylistic questions. It also arranged hymn education, church music festivals, organ clinics and concerts, seminars for church music composers, and continuing education courses for church musicians (Kirkon jumalanpalvelus-ja musiikkitoiminnan keskus, 1987, pp. 9-11).

The Church of Jesus Christ of Latter-day Saints listed in 1979 the ongoing tasks of its denominational church music department in a document called What the Music Division Does (Church of Jesus Christ of LDS, 1979).

On an ongoing basis the Music Division:

- Monitors the music needs of the Church through priesthood direction and contact with the field.

- Develops material to fill the needs.

- Prepares Music Annual Guidelines to update information to the field.

- Serves priesthood leaders and musicians individually as they make direct contact with Church headquarters.

- Reviews and edits all music material produced at Church headquarters (with the Correlation Department).

- Prepares music material for all auxiliaries and other organizations at Church headquarters, such as Seminaries and Institutes, Activities Committee, Instructional Development, and the meetinghouse Library Committee, upon request.

Produces or reviews all music for Church Magazines (the Friend, New Era, and Ensign).

Conducts the annual Ensign Music Contest, and judges the annual New Era Music Contest, and the annual Relief Society Music Contest.

Reviews music from the field for all Church headquarter organizations.

Reviews requests for use of Church-produced music material for the Church Office of Copyrights and Clearances.

Reviews commercially-produced music material for Deseret Book.

Offers resource help to other music-related organizations at Church headquarters (Mormon Youth Symphony and Chorus, Tabernacle Choir, Tabernacle Organists, and the Music Instruments Task Committee of the Building Division).

Prepares music for general conference sessions (for the First Presidency and the Presiding Bishopric).

Approves music for all area conferences (with the Office of the First Quorum of Seventy).

Approves music for temple groundbreakings and dedications (with the Temple Department).

Holds New Bishop's Orientation Seminars for music (for the Leadership Department).

Conducts oral history interviews for the Historical Department.

Supports the annual BYU [Brigham Young University] Church Music Workshop, first held in August 1979 (with BYU Special Courses and Conferences and the BYU Music Department).

The LDS Church's Music Division produced music material, hymnals, handbooks, manuals, guidebooks, and basic courses for pianists, organists, and conductors. It also had a considerable controlling function. Except for the annual BYU Church Music Workshop first held in 1979, it was not involved personally in the training of church musicians. The local music personnel received their pre- and inservice training through ward and stake classes, seminars, and workshops given under the leadership of the ward and stake music chairmen (see this study, pp. 430-432).

In the Assemblies of God, the music department was closely linked with their music publishing work. The department, together with the Gospel Publishing House, published a bi-monthly journal Motif: Music in Ministry, hymnbooks, cantatas, sheet music, and choral compilations. It also organized a Biennial Music

Conference in connection with the Biennial General Council of the Church. In the Church of God, the Director of Music worked for the denomination's publishing department. He was at the same time, however, the chairman of the Church Music Committee. The committee organized choral music workshops, state and regional music conferences, Church Music Week, International Teen Talent Music Competition and published, in cooperation with the publishing house, church music manuals, tapes, cassettes, and a small paper, Sharing, which was a quarterly magazine for local church musicians.

According to its basic mission the Salvation Army, including its band and songster brigades, proclaimed the Army's message--salvation from sin through Jesus Christ. Although the same mission could be applied to other Christian churches as well, the Army had its own special way of implementing this task. The following quotations, taken from their Orders and Regulations (Salvation Army, 1987), will explain their church music goals and activities.

How the Band can Help

Army bandsmen should understand that, in connection with salvation work, an instrumental combination is particularly valuable in:

- a. attracting people to the meetings. In this the brass band has great advantages. Out-of-doors, it can readily operate in any part of the district and its pleasing strains, reaching farther than the human voice or than most other instruments, will draw many within earshot of the Army's message and often lead to their salvation.
- b. accompanying the singing and thereby helping and enriching it
- c. conveying by the association of ideas, salvation messages direct to the hearts of the hearers. This is likely to take place when tunes or selections are wisely chosen

How the Songsters Brigade Can Help

Army songsters should understand that, in connection with salvation work, a songster brigade is particularly valuable for:

- a. singing to the people. Soul-stirring words, clearly articulated and musically presented, provide an effective means of worship.

b. singing **with** the people. By doing so, the brigade stimulates congregational efforts of the best kind and may also help the singing of the other soldiers on the march and elsewhere.

c. introducing new Army songs and choruses. Besides encouraging the audience to join in the choruses of their songs, the brigade should, from time to time, launch for congregational singing, new tunes of the regular song meters.

Unusual Ministry

Unusual forms of aggressive salvation fighting should, as far as possible, be planned for and carried out by bands and songster brigades. Possibilities for this ministry could include:

- a. the visitation of hospitals, nursing homes, prisons and other public and private institutions, in the spiritual interest of the inmates;
- b. the retention indoors on Sunday evening, especially in summer, of a few bandsmen and songsters, while the remainder attack some unworked neighborhood, assist some adjacent small corps, or continue the ordinary open-air meeting;
- c. the division of a large band into groups, say of eight or ten, each being sent to conduct meetings in some outlying district;
- d. the holding of short meetings outside the homes of the sick, whether Salvationists or others;
- e. the formation of a vocal ensemble within the band as well as within the songster brigade. (pp. 1-3)

Associations of Church Musicians

The associations of church musicians in different denominations also set for themselves certain goals and objectives. They had definite plans of musical activities related to those goals. The respective statements of goals, as well as the major musical activities of the following associations, will be considered (year of foundation in parentheses): Association of Anglican Musicians (1968), The Fellowship of United Methodists in Worship, Music and Other Arts (1955), Methodist Church Music Society in England (1935), National Association of Church Music Representatives in the Church of God (1974), and National Association of Pastoral Musicians in the Roman Catholic Church (1976).

The Association of Anglican Musicians seeks:

to encourage, through the fellowship of the Association, the sharing of ideas and skills among members, and to endeavor to disseminate the results of this sharing throughout our dioceses;

to keep healthy and vibrant our strong musical tradition by:

being an effective force in establishing equitable and just compensation and benefits in return for our expertise as professional musicians working within the church;

actively encouraging and supporting composers and other artists to create works for the church;

working closely with our seminaries toward the establishment and/or continuation of valid courses of study in music and the allied arts as they relate to worship and theology;

fostering a relationship of mutual respect and trust between clergy and musicians;

maintaining direct lines of substantive communication with diocesan commissions on liturgy and music, the Standing Commission on Church Music, and the Standing Liturgical Commission, while actively supporting the work of these commissions. (Association of Anglican Musicians, n.d.)

Purposes and objectives of the Fellowship of United Methodists in

Worship, Music and Other Arts:

a. To be a sharing and enabling fellowship that affirms the sacramental life embracing preaching, music, drama, dance, architecture, and all the visual arts appropriate for the inclusive life of the Church.

b. We achieve this by:

(1) Encouraging a theological concern for and evaluation of our historic tradition in worship, music and other arts in their various forms.

(2) Encouraging the creation of new music, liturgies, and other works in various art forms.

(3) Supporting those seminaries, schools, and colleges of The United Methodist Church presently emphasizing training in the all-inclusive approach to worship.

(4) Cooperating in the establishment and maintenance of guidelines and standards for leaders in worship, music and other arts.

(5) Providing through workshops and conferences opportunities for growth in skills and spiritual life for persons of all ages.

(6) Supporting the agencies of The United Methodist Church with counsel and leadership in worship, music and other arts.

(7) Researching, developing, and encouraging publications of new material, and relating new concepts of worship, music and other arts to the mission of the local church and to Christian growth.

(8) Sensitizing and working with those structures within The United Methodist Church, the ecumenical church, and others that carry the

responsibility for worship, music and other arts. (Fellowship of United Methodists in Worship, Music and Other Arts, n.d.)

To its members--pastors, worship leaders, church musicians, and those involved in the visual arts, drama, dance and architecture--the Fellowship offered the News Notes, a publication of the association published nine times a year (1987). The members also received a quarterly resource packet of new anthems, worship and art materials, continuing education units for attending workshops on the local, conference, jurisdictional and national levels, and special training through Fellowship opportunities nationwide and in the local setting (Fellowship of United Methodists in Worship, Music and Other Arts, n.d.).

The work of the Methodist Church Music Society in England consisted of the following activities:

We run or take part in organizing annual conferences, youth weekends, district occasions and local events.

We administer various grants and bursaries.

We offer an organ consultancy service.

We issue long service certificates.

We supply brooches, pendants, ties, stationery and car stickers, all with MCMS insignia.

We publish this Bulletin twice a year and distribute Occasional Papers.

We maintain links with other Methodist activity, other denominations and other church music organizations including the Royal School of Church Music.

We are part of the Methodist Division of Ministries. The Methodist Church recognizes the importance of the ministry of music in worship. We seek every form of progress in the Methodist music repertoire. Advice and practical help are available at district and local levels through our connexional officers and experienced church musicians. (What is MCMS?, 1987, cover page)

The National Association of Church Music Representatives (NACMR) of the Church of God stated its goals and functions (Church Music Committee, 1982).

The purpose of NACMR may be realized:

1. By defining the duties of the church musician;
2. By establishing standards for the evaluation of the local church music ministry;

3. By providing fellowship of musicians at the state and national levels;
4. By providing conferences, seminars, and workshops for training in church music ministry;
5. By providing the following publications:
 - a. **Sharing:** a quarterly magazine for the local church music representative.
 - b. **Selah:** a bimonthly newsletter to state music committees.
 - c. **Church Music Manual:** a handbook for church music representatives.
6. By sponsoring National Church Music Week annually.

Finally, the association of the Roman Catholic church musicians, according to their brochure, published a bimonthly magazine Pastoral Music, a newsletter Pastoral Musicians' Notebook, church music materials, and training programs. They also organized and arranged national and regional conventions for musicians and clergy and a Cantor School—a week-long intensive program for parish cantors.

Organization and Personnel Considerations

This section will deal with the basic organization and administration of denominational music programs. It will study position descriptions and responsibility areas of church music directors and/or committees. The discussion is based on the responses given to the questionnaire and other materials received from the churches.

Southern Baptist Convention

The central office of the Southern Baptist Church Music Department operates an extensive music program in the denomination with about 15 million members. The department was organized in 1941. According to the responses to the questionnaire, in 1987 the department had a staff that consisted of a full-time administrative director with a Ph.D degree, another full-time director for its music

publishing work (Genevox Music Group), 37 full-time editors, consultants, and secretaries, and 15 full-time editors, sale persons and secretaries working for the Genevox Music Group.

The Director of the Church Music Department was the chairman of the denominational planning committee for music ministry and a member on the following committees: denominational planning committee for the publishing work, publishing policy committees, and denominational relationship committees. The Director coordinated the work of 37 full-time music directors working for the state music departments of the Convention. He also oversaw the editing and publishing process of over 100 items of music periodicals and other products prepared to support the music ministry in that denomination.

An important part of the organization and administration of the music ministry in the Southern Baptist Convention takes place in its state music departments. In the previous sections of this study (see pp. 343 and 344-347) the training events for volunteer/part-time music directors and the special projects administered by state music departments were discussed. The following description of the principal duties and responsibilities adopted by the Tennessee Baptist Convention for its state music director will give an example of the tasks performed on this level.

1. Serves as director of the Church Music Department and as principal adviser for the [Sunday School] division director concerning the work in this area of responsibility.
2. Formulates annually for the division director a comprehensive program plan covering the work of the Church Music Department including:
 - Statement of general and specific objectives related to need.
 - Determination of goals, based on reasonable expectations.
 - Formulation of procedures, policies, and schedule of operations.
 - Development of the annual and longer-range resource requirements.
3. Administers approved programs of the department.

4. Plans, schedules, leads, and participates in training and inspirational conferences and meetings throughout the state to help develop an effective church music program in the churches and associations.
5. Promotes support of church music work through personal appearances, tracts, and related written materials and other means, as appropriate and necessary.
6. Cooperates with other department directors in assisting the division director to develop and administer a soundly conceived, well-balanced, and properly coordinated program.
7. Supervises employees of the department and delegates specific responsibilities.
8. Reviews and evaluates periodically the performance of the employees of the department.
9. Assumes such other responsibilities as assigned by the division director with the approval of the executive secretary-treasurer and/or the State Missions Committee. (Suggs, 1979, p. 5)

Episcopal Church

The Episcopal Church in the United States appointed a Standing Commission on Church Music in 1919. It is a denominational music committee operating without salaried workers. According to the Episcopal Church, Constitution and Canons (Episcopal Church, 1982), the Commission consists of 12 members: two bishops, four presbyters or deacons, and six lay persons, of whom at least four are professional church musicians. The duty of the Commission is

to collaborate with the Standing Liturgical Commission as regards the musical setting of liturgical texts and rubrics; encourage the writing of new music for liturgical use, and at times to produce such compositions in its own name; recommend norms both as to liturgical music and as to the manner of its rendition; serve as a link between associations of professional Church musicians and diocesan music commissions; assist in the setting up of diocesan and regional courses and conferences on Church music; collect and collate material bearing upon future revision of the Church Hymnal; and, in general, serve the Church in matters pertaining to music. (p. 54)

Elizabeth M. Downie (personal communication, December, 10, 1987), chairperson of the Standing Commission on Church Music, stated that "many of the dioceses have" their own "strong and active music commissions, which conduct

workshops, conferences and festivals for the churches within their diocese." The Episcopal Church also had the Standing Liturgical Commission both on the denominational level and in its dioceses. The representatives of diocesan liturgical and church music commissions have organized their own association called the Association of Diocesan Liturgy and Music Commissions (ADLMC). The constitution of this association stated its purpose as follows:

1. To arrange, through regular meetings, correspondence, publications, and other channels, for the exchange among its members and other interested parties, of information pertaining to the liturgy and music of the Church and their associated arts;
2. To promote a better understanding of the contents of the Book of Common Prayer;
3. To be available to Diocesan Bishops, who are canonically the chief liturgical officers in their respective jurisdictions, to advise and assist, at their request, in the implementation of the *Guidelines and other liturgical directives* of General Convention or the House of Bishops of this Church; and
4. To support the program of the Standing Liturgical Commission and the Standing Commission on Church Music, by means of advice, monetary grants-in-aid, and such other means as the Executive Committee may from time to time decide. (Stuhlman, 1985)

Lutheran Church-Missouri Synod

As was discussed earlier (see this study, pp. 410-411), in the Lutheran Church-Missouri Synod, music was part of the Commission on Worship. This Commission was made of seven members: four reverends, one teacher, one lay person, and the executive director. The department employed two full-time workers, the executive director who had a Ph.D degree in music and M.Div. degree in theology, and a secretary. According to the position description, the director of the Commission had both primary, shared, and contributory responsibilities:

A. Primary

1. Proposes programs to the Commission on Worship that will carry out the purposes and aims of the Synod in matters of worship, assisting the

commission in formulating policies and procedures for carrying out its objectives and goals.

2. Develops long- and short-range plans for the conduct, evaluation, and improvement of the commission's activities and services, offering recommendations for the establishment of priorities, strategy, funding, and execution of the same.

3. Plans and implements the educational role of the commission.

4. Periodically reviews the performance and effectiveness of the commission's programs and reports results to the commission (and the President of the Synod).

5. Prepares the operating budget keyed to the annual and long-range programs submitted to the fiscal department of the Synod.

6. Prepares agendas for commission and committee meetings; tends to office administrative duties.

7. Coordinates and is accountable for the technical and professional work by the commission itself and its various adjunct committees in the process of producing worship and music materials.

8. Advises the commission on selection of qualified people to serve on adjunct working committees under the purview of the commission.

9. Shapes and edits manuscripts for publication coming out of the commission and/or its committees.

10. Maintains liaison between the commission and its constituency interpreting the programs and services of the commission through public presentations at district conventions, pastoral conferences, teachers conferences, workshops, college and seminary seminars, Bible classes, as well as through mailings and church periodicals.

11. Develops and maintains a roster of resource people, geographically representative of the Synod, who are competent to enlighten, inspire, and instruct in the area of theologically sound and artistically good worship materials; coordinates the utilization of such a roster.

12. Serves as the commission's agent in 'clearing' all literature relating to corporate Christian worship made available through the Synod's various boards, commissions, and committees or through Concordia Publishing House.

13. Keep abreast of and develops professionally through attendance at conferences, workshops, and seminars; through private study and research, reading of periodical literature.

14. Complies with revisions made from time to time, after mutual consultation, in this position description.

B. Shared

1. Assists in developing and programming workshops on the district, circuit, and congregational levels.

2. Lends advice to individual pastors, musicians, and laity.

3. Serves as co-editor of Lutheran Worship Notes, a thrice-yearly publication of the Commission on Worship and Concordia Publishing House.

C. Contributory

1. Advises respective groups/committees responsible for worship services of synodical and district conventions.
2. Consults with the worship and music departments of synodical schools to establish principles and practices in this area of the church's life which best reflect the biblical and confessional spirit of Lutheran worship.
3. Represents the Synod in the preparation of worship and church music materials in which the Synod may engage in cooperation with other Lutheran church bodies.
4. Participates in the Congregational Ministries Planning Unit. (Lutheran Church-Missouri Synod, 1986b).

For the position of the executive director of its Commission on Worship, the Synod has set the following qualification requirements:

A. Essential

1. Faithful to the Holy Scripture and the Lutheran Synod, and supportive of the Synod's Constitution, Bylaws, and policies.
2. Significant knowledge and resourcefulness coupled with, what is considered, good taste and sound judgment in the fields of theology, liturgy, hymnody, church music, and related arts.
3. Graduate degree(s) in theology/worship and music.
4. A pastor or teacher of the Lutheran Church-Missouri Synod with significant and broad experience, beyond the parish level, in the area of worship and music. Minimum of five years parish experience.
5. Skill and tact in communicating with and relating to clergy and laity; ability to stimulate interest.
6. Demonstrated capacity for administrative responsibility.

B. Desirable

1. Adept at design, layout, and editing of liturgical and music materials. (Lutheran Church-Missouri Synod, 1986b)

Protestant Church of the Union

The Protestant Church of the Union in Germany was composed of 10 regional churches (Landeskirchen) representing 10 German states (Länder). The headquarters were in Berlin. Also located in this office was the music department (Referat) of the Church with a Standing Commission on Church Music. This central

department employed a consultant (Referent) who dealt with jurisdictional matters and general legal principles such as the positions, appointments, and removal of church musicians; their legal rights and responsibilities; their education and qualification requirements; and their legal status in relation to senior pastors and other church workers. Each regional church (Landeskirche), on the other hand, operated its own music department with legal consultants. Once a year these consultants met in Berlin under the leadership of the executive consultant working in the headquarters.

The central office in Berlin had no music director to deal with artistic and liturgical concerns. These affairs were administered in regional music departments which employed one or several church music directors (Landeskirchenmusikwarte). Some of them worked for a regional music department on a full-time basis, as in Berlin, but the majority were employed as church musicians in local congregations. In addition to their part-time duties in a local church, they were assigned to supervise church music activities on the regional level. The regional church music departments also had a leadership position (Landessingwart) with the responsibility of supporting and developing congregational hymn singing. The two positions may have been combined so that one person was responsible for both areas. There was still another special office in the regional church which was assigned to assist local churches in all matters regarding church organs and bells.

The regional churches were again divided into smaller administrative units, districts (Kirchenkreise), which had their own church music directors (Kirchenmusikwarte). The duties and responsibilities of both district and regional church music directors were specified in the official compilation of working policies

Das Dienstrecht der Evangelischen Kirche der Union (Evangelische Kirche der

Union, 1981). Here are the principal sections which have relevance to this study:

Section 5

1. The church music director of a district [Kirchenmusikwart] is responsible for that the local churches in his district give the necessary appreciation and cultivation to church music. If there are grievances, inability, or lack of good will, he has to insist on improvement and if necessary to ask the church administration to step in.

2. The church music director of a district should especially make his business:

- a. the promotion of church music activities in the churches of his district using the following methods: practical suggestions, assisting all churches in their development and keeping of church choirs and singing groups, encouraging church musicians to initiate instrumental groups in the churches, for instance, brass choirs [Posaunenchor], where it is possible, and arranging choral workshops [Singwochen] and retreats together with the church music director responsible for hymn singing [Landessingwart].
- b. the concern for the orderly appointment and administration of every church music position in his district and the care for sufficient young talent, especially in the rural congregations.
- c. the representation of church music and liturgical concerns and endeavors with the senior pastor and local church councils (Presbyterian) within his district.
- d. the execution of the actions and initiatives made by the church administration and the consistory of the regional church regarding the cultivation and organization of church music.
- e. the promotion of general interest in church music, for instance, by informing the news agencies both within the church and in general about the church music activities in his district.
- f. the maintenance supervision of the organs within his district, in cooperation with appointed specialists. (pp. 108-109)

Section 6

1. The supervision of church music activities as far as the individual church musicians are concerned extends to the performance of their work in artistic and liturgical respects. It is desired that the district music director within a certain time period gets personally acquainted, if possible, with the work and achievements of all church musicians within his district. . . .

3. He convenes, in agreement with the superintendent, the conventions of church musicians and is in charge of them

4. It lies with the district music director to schedule and conduct the combined church music events, for instance, church choir clinics [Kirchenchortreffen].

5. At the audition for the filling of a vacant church musician position the responsible district music director acts as a professional authority. . . .

6. The district music director shall encourage the church members who work as church musicians within his district without an officially accepted church music degree to participate in further training courses in church music arranged by the member churches, and, when the necessary requirements are met, to acquire the official documents which entitle them to work as part-time church musicians. If the training courses are organized by a church district the district music director has to prepare and conduct them.

7. He gives recommendations to the consistory of the regional church with respect to church musicians of his district who will be invited to participate in further training courses. (pp. 109-110)

Section 7

2. The church music director of a district shall promptly inform the superintendent and the regional church music director about important church music activities in the local congregations of his district. . . .

3. The church music director of a district has to submit an annual report on his activities through the superintendent to the consistory of the regional church. The superintendent furnishes the report with his comment. (pp. 110-111)

Section 9

1. The regional church music director [Landeskirchenmusikwart] has the responsibility to observe the condition and development of church music life within the member church, to call attention to threats and mischiefs, and to encourage the cultivation and improvement of church music.

2. He should work in close cooperation with the district music directors, coordinate their work and invite them to participate in annual professional conferences. The regional music director is entitled to participate in church music conventions of the districts

4. The regional church music director shall keep continuous contact with the other regional music director responsible for hymn singing [Landessingwart] as well as with the national leaders of the association of evangelical church musicians (Kirchenmusikerwerks), the association of evangelical church choirs (Kirchenchorwerks), the association of brass choirs (Posaunenwerks), and with the working group of evangelical youth music. (pp. 111-112)

Section 10

1. The regional church music director is available as a consultant to the church administration and consistory (Landeskirchenamt) in all church music concerns, especially, however, in questions of
 - a. basic education, examination, employment and further education of church musicians;
 - b. securing sufficient young talent and training facilities for church music;
 - c. making contact with church music education centers, including the pedagogical academies;
 - d. the cultivation of church choirs and brass choirs;
 - e. the church hymnal and the development of hymn singing, also in children's worship;
 - f. position designations of church musicians;
 - g. making contact with the music activities outside the church, especially in schools.
 - h. support to creative talent in church music; . . . (pp. 112-113)

Section 11

The regional church music director gives an annual report to the church administration. He is obligated to express his opinion as to questions of church administration and the consistory (Landeskirchenamt) as far as the area of his expertise is concerned. (p. 113)

The regional music director who was especially responsible for congregational hymn singing was supposed to work in close cooperation with other music directors, both in districts and in regional churches. It was his/her duty to visit church districts in order to evaluate the condition of hymn singing in local churches. He/she advised church musicians and senior pastors with regard to the systematic development of hymn singing. Together with district music directors, he/she arranged training events and retreats both in districts and local churches in which hymn singing was cultivated and practiced.

United Methodist Church

The United Methodist Church music ministry was part of the Section on Worship established in 1972. The department employed a full-time person, Director

of Music Resources, who was responsible for church music concerns. His/her position standards were listed in the job description.

1. Directs, resources, coordinates and/or evaluates programs/projects of the Section such as:
 - a. Strengthening congregational song in United Methodist congregations.
 - b. Planning, promoting, resourcing and/or leading workshops for all age level persons to interpret The United Methodist Hymnal and Worshipbook.
 - c. Coordinating workshops in every annual conference on music related to The United Methodist Hymnal and Worshipbook.
 - d. Maintaining and updating reference library in church music on an ongoing basis, especially using those resources to aid congregational song.
 - e. Working with other General Board of Discipleship staff in locating and obtaining materials and information for worship leaders across the denomination.
2. Plans, promotes, and leads workshops in music as need arises.
3. Provides information to leaders of convocations and workshops in church music upon request.
4. Develops, writes, and edits print and media resources in church music, particularly as related to the introduction of The United Methodist Hymnal and Worshipbook.
5. Assists in consultations with the General Board of Discipleship, with other denominational agencies, and with the Fellowship of United Methodists in Worship, Music and Other Arts.
6. Performs other related duties as requested. (General Board of Discipleship, 1985)

Church of Jesus Christ of
Latter-day Saints

The Music Division of the LDS Church, organized in 1920, had a full-time Director with a DMA degree in church music and a full-time Executive Secretary. Because the clergy in the LDS Church is non-paid and non-professional, the Music Director had no theological training in the traditional sense of the word. Religious training in the LDS Church is given in the home, Sunday School, seminary (high school), and in different institutes (colleges) of the Church (children's, youth, men's and women's organizations).

The denomination has appointed a 12-member general music committee, with the Director of the Music Division as its chairman. The Director was also a member on the Musical Instruments Selection Committee and Youth Curriculum Committee. In addition, he/she worked as a co-chairman in the committee assigned to plan the BYU church music workshops. The duties of the Director consisted of producing guidelines, training materials, hymnbooks and music materials, and coordinating the music materials produced by other Church organizations.

According to the leaflet The Church of Jesus Christ of Latter-day Saints: Music Program (Church of Jesus Christ, 1986), there was no separate organization of church musicians in the LDS Church. The musical training to local music personnel was given on the local (ward) or stake level (stake is equivalent of dioceses made up of 3000-5000 members). All church workers in the wards and stakes, both priesthood leaders and musicians, served on a voluntary basis. Musicians who served the Church were called and directed by priesthood leaders. Because church members have a high regard for priesthood authority, the music program worked with few conflicts (pp. 2-3). In order to form a picture of the organization of music activities on the lower level where the actual training of church musicians took place, the structure of the stake music department was examined. The following discussion is based on the Handbook for Church Music (Church of Jesus Christ, 1975, pp. 9-11).

The stake music department had the following personnel: stake music adviser, stake music chairman, and stake auxiliary music leaders (primary music leader, Relief Society music leader and Sunday School music leader).

The stake music adviser, a member of the stake presidency or high council, was appointed by the stake president to whom he/she had to report, recommended the appointment of the stake music chairman and advised him/her. The stake music adviser also assisted the chairman in the correlation of: (1) training courses, seminars and workshops; (2) the music program of each stake priesthood and auxiliary organization; and (3) music programs of different wards in the stake. It was the duty of the adviser to promote and encourage the implementation of church music programs in the stake and to be responsible for each facet.

The stake music chairman, on the other hand, was selected by a member of the stake presidency with the recommendation of the stake music adviser, and reported to and counseled with the stake adviser. The chairman was to be qualified both as a musician and leader, attend ward conferences, and review their music programs. The music chairman conducted meetings with and advised ward music chairmen and stake auxiliary music leaders as required, and also recommended, with the stake auxiliary presidency and the stake music adviser, the stake music auxiliary leaders for their appointment.

The stake music chairman was responsible for shaping a comprehensive music program that used available music resources to fill the stake's particular musical needs. The chairman organized (1) pre-service and inservice training courses for conductors and organists, (2) seminars, and (3) workshops which offered training in basic music skills for all ward priesthood and auxiliary music personnel. He/she arranged music for stake quarterly conferences and other stake meetings in consultation with the stake president, and promoted high standards of musical performance, choice of suitable music, development of effective choirs in

each ward of the stake. The chairman also encouraged private and class music study for the children, young people, and adults, and the exchange of music materials between the wards within a stake.

The stake auxiliary music leaders--primary music leader, Relief Society music leader, and Sunday School music leader--were selected for their positions by a member of the stake presidency or a member of the high council. Before they could be appointed, they needed a recommendation of the organization head, stake music chairman, and the stake music adviser. The auxiliary music leaders advised ward organization music directors, organists, pianists, stake auxiliary officers, and board members. They were responsible for conducting auxiliary music department sessions and providing music instruction to music directors, organists, and pianists. They also arranged music--choirs or special music--for stake meetings on a temporary or standing basis.

Pentecostal Churches--the Assemblies of God and the Church of God

The Music Department of the Assemblies of God, established in 1956, was situated in their headquarters and employed four full-time workers: national secretary (with a master's degree in music) two editors, and an office secretary. As was stated earlier, the Music Department seemed to be mainly involved in the music publishing work. The national secretary was the chairman of the Biennial General Council Music Committee and a member on the Hymnal Steering Committee, National Music Committee, Committee on Mission, Headquarters Team, and on the Division of Church Ministries Team. The chairman of the National Music Committee (appointed in 1971) was the Director of the Division of Church Ministries, under

whom the Music Department operated. In addition to the Director of the Division of Church Ministries and the national music secretary, the music committee consisted of three other members appointed by the Executive Presbytery for a 2-year period. The major responsibilities of the national music secretary included reviewing and editing music for publication and handling details such as contracts, copyrights, and permissions regarding music publication. The position description specified the work of the national music secretary as follows:

The basic functions of this position are to give leadership, supervision and administration to the total work of the Music Department. . . .

Policy and procedure

All matters concerning policy, budget, program, and personnel shall be cleared through the National Director.

The department secretary shall give leadership, cohesiveness to the department by cooperatively setting goals and giving unified direction to the ministries within the department.

Communication to the Board of Administration and Executive Presbytery shall be made through the National Director of the Division of Church Ministries. . . .

Personnel

All personnel employed by the Music Department are amenable to the secretary of the department.

Assignments of direct responsibility within the department shall be at the discretion of the secretary of the department.

The secretary of the department shall serve as the official liaison between the department and the district music directors. . . .

Assignments

Shall serve on such committees as may be requested by the National Director, Board of Administration or Executive Presbytery.

By virtue of office shall be a member of the Committee on Mission, the Headquarters Team, and the Division of Church Ministries Team. (Division of Church Ministries, n.d.)

In the Church of God the Director of Music, first appointed in 1934, worked under the auspices of the Editorial and Publications Board and the Board of

Church Ministries, had a Ph.D degree in music, and was an ordained minister. The Director was the chairman of the Church Music Committee (established in 1976), and a member of the General Board of Church Ministries and the Editorial and Publications Board. The Director's main responsibilities included music publishing, music ministry, and education on the national level.

The Church Music Committee consisted of at least five members appointed by the General Executive Committee of the Church. According to its constitution, the membership was to represent, if possible, persons from different departments of the Church: music publishing, music education, local music ministry and pastoral ministry. The committee related to the Board of Church Ministries and the Editorial and Publications Board and was responsible for the coordination and implementation of music ministry in the Church of God and Pathway Press. The tasks of the music committee in detail were:

1. To coordinate and promote all the various aspects of music ministry in the denomination.
 2. To coordinate music ministry at the state level through the State Music Committee.
 3. To create, publish and promote music materials that will help serve the music needs of the denomination and the general Christian community.
 4. To provide and promote use and acceptance of printed and recorded music and materials.
 5. To influence and promote music ministry programs provided by the denominational colleges and schools.
 6. To evaluate, enhance and promote the program of licensure of ministers of music by the denomination.
 7. To provide plans and assistance for the music ministry of appropriate regional, national and general church convocations.
 8. To assist in the training and placement of church musicians.
 9. To assist local churches in developing and improving programs of music ministry.
 10. To provide a fellowship for church musicians at the state and general levels which will promote the exchange and sharing of ideas and resources.
- (Church of God, n.d.)

Salvation Army

General William Booth (1829-1912), who founded the Salvation Army in 1878, "established a music department in his London headquarters" as early as 1881 "to oversee the rapidly growing music combinations . . . and to provide special music for their use" (Holz, 1981, p. 12). Later the music department "became known as the International Music Editorial Department." This department still "supplies the large majority of all music publications used by the Salvation Army bands and songster brigades around the world" (p. 12). Only "certain territories outside of Great Britain have . . . been granted permission to publish music for their own use" (p. 13); four American Territories, the Canadian Territory and the Swedish Territory are the most important of them. The music councils of these territories function within their own territory in the same capacity as the International Music Board. They approve or disapprove music submitted for publication (pp. 13-14). The Salvation Army has carefully controlled the music used in its services throughout its history. Holz (1981), in his doctoral dissertation A History of the Hymn Tune Meditation and Related Forms in Salvation Army Instrumental Music in Great Britain and North America, 1880-1980, explained this practice as follows:

The Salvation Army has maintained a careful control over the use of music in its worship services throughout its history, primarily through a stringent policy restricting the use of band music to that which is published by the organization according to the liturgical guidelines set by the Army's administration. . . . It is not surprising to find that such an autocratic and militaristic institution as The Salvation Army has placed restrictions on the musical styles and forms it finds useful as adjuncts to corporate worship. Unaffected by the whims of outside music publishers of the quickly changing winds of Church music styles during this century, this denomination has by these very restrictions developed a rich, artistically and liturgically consistent repertoire for its brass bands that must be considered one of the major achievements of Protestant Church music in this century. (pp. 2-3)

According to the Orders and Regulations (Salvation Army, 1987), a music department "should be established at THQ [territorial headquarters] under the direct responsibility of the territorial secretary" (TMS) or director (TMD) of music. The TMS/TMD "will be in charge of the department/bureau and will be responsible for all matters affecting music combinations throughout the territory" (p. 3). The special duties of the territorial music council/committee and the TMS/TMD were defined as follows:

- a. Where a territorial music council is established to aid in approval of music for performance and/or publication, the TMS/TMD will serve as secretary for the council. . . .
- b. The TMS/TMD will be responsible to publish music and music education materials in cooperation with the territorial music council.
- c. With the TC's [territorial commander] permission, the TMS/TMD may establish a territorial music committee and will serve as secretary. Each division should be represented on the territorial music committee by the divisional music director (DMD) or other representative appointed by the DC [divisional commander]. The territorial music committee will meet accordance with the THQ policy.
- d. The TMS/TMD will serve as a central resource of the territory for music publications, music education materials, instruments, special events, music camps and music schools, music leadership courses and seminars, and for standards and aid in problem situations. A comprehensive reference library of Salvation Army music publications will be maintained in the territorial music department/bureau.
- e. The TMS/TMD will serve as THQ representative in advising all Salvation Army music organizations considering the production of recordings. . . . (pp. 3-4)

On the divisional level, the DC, in cooperation with the TMS/TMD, was in charge of overseeing all musical combinations in the division. He could appoint an officer or employee to work as a divisional music director (DMD) with the approval of the THQ. The DMD was directly responsible to the DC. His special duties were also determined in the Orders and Regulations (Salvation Army, 1987).

- a. The DMD will serve as a member of the territorial music committee.
- b. The DMD will act as a liaison officer between the division and the TMS/TMD.

c. The DMD must be a thorough Salvationist, must wear full uniform, should have a successful record of teaching and developing Salvation Army instrumental and vocal combinations and should be prepared to carry out the instruction of the DC related to the development of corps music groups within the division.

d. The DMD will check annually the inventory of each corps' instruments and music. (p. 4)

Administrational Levels and Relationships

The information received from the churches dealing with the administrational levels on which the music departments operated will be discussed in this section. The questionnaire included eight questions under the subheading "Administrational relationships." The responses to those questions will also be analyzed.

Southern Baptist Convention

The Southern Baptist Music Department operated on four levels of the denomination's organization: national, state, association, and local congregation. When the music department made future plans, the four levels were included. In 1987 the department already had strategic advance planning until the year 1995. For the years 1990-1991, the projected theme of the Convention was "Extend Christ's Mission." Based on the general theme, the Church Music Department made a three-part action plan: (1) Evangelism/Mission Involvement Action Plan (Musicians on Mission), (2) Worship/Fellowship Action Plan (Let's All Go to Church), and (3) Music Heritage Action Plan. On the following pages (Table 5) this action plan is viewed. It shows how the different levels of church organization were involved in the denominational plan of music ministry.

TABLE 5

CHURCH MUSIC STRATEGIC ACTION PLANNING 1990-91'

1. Evangelism/Missions Involvement Action Plan (Musicians on Mission)

CHURCH ACTION	ASSOCIATIONAL ACTIONS	STATE CONVENTION ACTIONS	CHURCH MUSIC DEPARTMENT- BSSB ACTIONS
1.1 Conduct music witnessing projects in the community.	1.1 Coordinate the churches to provide Music Witnessing projects.	1.1 Train Associational Music Directors how to coordinate mission projects.	1.1 Create awareness of music witnessing projects through articles and BTN messages.
1.2 Conduct musical events for community ingathering.	1.2 Conduct musical events for community ingatherings.	1.2 Provide music events "Success" stories for State paper.	1.2 Create awareness of community events through periodicals and BTN messages.
1.3 Follow the "Music preparation for Revival Plan."	1.3 Provide BTN message--"How to Organize and Plan for Effective Revival Music" for churches. Discover churches who need MOM's to assist in Revivals. Encourage "Revival Preparation Conference" at the Associational Evangelism Conference.	1.3 Conduct a "How to Plan Revival Music" session at State Retreats, Music Conference, and Evangelism Conference (include Revival Music Reading Session). Encourage Musicians on Mission to volunteer for services in churches without music leaders.	1.3 Develop Field Service Models, Articles and Products that are Revival related ("How to," Revival medlies (gig), sermons in song). Use Plan Book. Provide BTN Message on "How to Plan Revival Music.
1.4 Train music leadership for new church starts--Use New Start "Kit".	1.4 Associational Music Directors to work closely with Directors of Missions to discover "New Starts." Provide leadership training for New Starts--class and/or one-on-one.	1.4 Distribute "New Start Kit" as opportunities arise. Create awareness of "New Start Kits" as opportunities arise (New Pastor Orientation). Select a New Church Starts SMS to assist.	1.4 Provide "New Start Kit." (Gathering of current promotional materials). Create awareness of "Kit" in Pastor related literature (Proclaim, State Papers, Key Leader Cassette).
1.5 Involve members in personal witnessing actions.	1.5 Involve members in personal witnessing actions.	1.5 Involve members in personal witnessing actions.	1.5 Encourage Church Musicians to become personally involved in personal evangelism. MOM logo on evangelistic tracts. Support articles in periodicals.
1.6 Guide music leaders (and members as possible) to give extended time (give-a-week) in assisting in a music mission project.	1.6 Conduct Associational MOM.	1.6 Conduct a State MOM.	1.6 Conduct a MOM-like event in a foreign country. (Work with FMB) Emphasize Mission Service Corps opportunities. Emphasize Music Missionary Vocational opportunities.

A
C
C

TABLE 5--Continued

CHURCH ACTION	ASSOCIATIONAL ACTIONS	STATE CONVENTION ACTIONS	CHURCH MUSIC DEPARTMENT- BSSB ACTIONS
1.7 Urge musicians (Christians) to pray daily for a music missionary or a music mission project.	1.7 Provide local music missions information to BSSB.	1.7 Provide state music missions information to BSSB.	1.7 Produce free music mission brochure (bi-annual) reporting on music missions, testimonies, etc.
2. Worship/Fellowship Action Plan (Let's all Go to Church)			
2.1 Study effective worship practices. a. Participate in congregational planning seminars. b. Study worship styles (intergenerational). c. Enlist choir to study role in worship.	2.1 Provide shoptalks on worship. (Use CMD models for shoptalks and/or retreats.)	2.1 Conduct retreats & workshops for pastor/MD.	2.1 Conduct CPTC Seminar.
2.2 Evaluate present worship practices.	2.2 Conduct sample worship services or sermons-in-song.	2.2 Conduct sample worship services or sermons-in-song.	2.2 Develop shoptalk models for retreats/workshops.
2.3 Develop and use a systematic Worship Planning Process. a. Utilize <u>Worship Planner</u> (workbook) (include special occasion models). b. Conduct Monthly or Weekly Worship Planning c. Utilize personal/family worship helps. d. Use all age groups in worship (and all talent resources).			2.3 Design and produce <u>Worship Planner</u> (workbook) (co-produced with Church Administration).
2.4 Emphasize the hymnal in current worship. a. Use hymnal creatively b. Focus on interrelationship of Bible-Hymnal c. Study features of hymnal.			2.4 Provide interpretive support materials (sermons-in-song, etc.)
			2.5 Develop new hymnal, companion to hymnal, & related products.
			2.6 Develop & produce evaluation instrument.
			2.7 Provide a CT-type module to help study worship practices (with CT?).
			2.8 Develop <u>Music in the Worship Experience</u> (new).
			2.9 Provide worship support through CMD periodicals.

TABLE 5--Continued

3. Music Heritage Action Plan

- Possible SBC/CMD Goals: A. Register 10,000 participants for Praising II, National Jubilee Conference, Nashville, March 11-14, 1991
- B. Have 11% of churches celebrate their music heritage.
- Possible church Goals: Develop plan to celebrate Music Ministry heritage (See SBC/CMD plan/brochure).

CHURCH ACTION	ASSOCIATIONAL ACTIONS	STATE CONVENTION ACTIONS	CHURCH MUSIC DEPARTMENT-BSSB ACTIONS
3.1 Write history of Church's music ministry.	3.1 Write associational history.	3.1 Write state history	3.1 Write CMD music history.
3.2 Conduct music history celebration.	3.2 Promote music history celebration and . . .	3.2 Promote music history celebration.	3.2 Conduct Jubilee celebration (BTH). a. May include time for states.
3.3 Conduct Music Ministry Homecoming (recognize music personnel).	3.3 . . . conduct same.	3.3 Conduct celebration (after national--1991-92).	3.3 Develop church LRP instrument (involve church administration).
3.4 Study SBC music history.	3.4 Conduct homecoming.	3.4 Conduct homecoming.	3.4 Provide celebration model.
3.5 Translate history into future possibilities/actions.	3.5 Use Associational planbook special edition.	3.5 Incorporate LRP into brief meetings.	3.5 Produce music for premieres in National Jubilee.
3.6 Develop LRP's for the Music Ministry (plan your heritage).	3.6 Develop logo (Asen.)	3.6 Develop logo (State).	3.6 Emphasize music heritage (articles and music) in CMD periodicals.
3.7 Develop church logo.		3.7 Emphasize heritage in bi-vocational retreats.	3.7 Develop SBC logo for National Celebration.
			3.8 Provide "Music Ministry Heritage" plan.
			3.9 Promote "Music Heritage" Sunday.
			3.10 Develop National Promotion Plan

Basic Ideas

View Past -----> Plan Future -----> Celebrate!

*Explanation of codes used:

BSSB - Baptist Sunday School Board
 SMS - State music specialist
 PMS - Foreign Mission Board
 MON - Musicians on Mission
 CMD - Church Music Department
 CT - Church training
 MD - Music Department
 CPTC - Church Program Training Center
 LRP - Long-range planning

The program of music ministry does not stand alone—it is part of the total ministry of the church. It needs its own identity and a certain amount of independence. At the same time, however, music ministry has to cooperate with other ministries, support them, and maintain vital relationships with them. The Program of Church Music Development of the Southern Baptist Convention (n.d.) listed the special areas to which the denominational music ministry was to relate:

1. Southern Baptist Convention agencies and Woman's Missionary Union
 - (1) In providing music support and assistance for special needs
 - (2) In providing channels for interpreting their work
 - (3) In correlating and coordinating church programs and curriculum plans
2. The Home Missionary Board
 - (1) In providing missions education support
 - (2) In orienting, informing, and supplying music materials to volunteer music missionaries
 - (3) In consultation on music materials for language-culture groups
 - (4) In cooperative efforts to design plans and music materials
 - (5) In assistance in missionary recruitment
 - (6) In cooperative design and development of associational administrative services and materials
3. The Foreign Mission Board
 - (1) In providing missions education support, especially regarding music in missions
 - (2) In providing and interpreting information about music materials to music missionaries
 - (3) In providing professional specialists upon request and at the expense of the Foreign Mission Board
4. The Brotherhood Commission and Woman's Missionary Union in cooperative efforts to design plans and material for missions education and the use of music and missions.
5. The Baptist colleges and seminaries, including the Seminary External Education Division
 - (1) In their program designed to provide trained music leaders for the churches
 - (2) In providing professional specialists to interpret music resources for use in churches
6. The Program of Broadman Publishing, in the development and promotion of music materials for the general trade. [In 1986 the music publishing function was taken over by a newly-created department Genevox Music group.]

7. The Program of Book Store Operation in the providing of Convention Press products and certain other products for distribution to its customers.

The Church Base Design of the Southern Baptist Convention (1986) had a fairly extensive and comprehensive section that dealt with the relationships of the Music Ministry to other church programs and to certain agencies outside the church. The whole section is found in Appendix 5. Under four principal headings--Base Programs, Emphasis Programs, Service Programs, and External Groups--the document listed 20 different ministries, programs, organizations, and groups of agencies and explained how music ministry was to relate to them and they to music ministry.

1. Base Programs
 - a. Pastoral Ministries
 - b. Bible Teaching
 - c. Church Training
 - d. Brotherhood
 - e. Woman's Missionary Union
 2. Emphasis Programs
 - a. Family Ministry
 - b. Stewardship
 - c. Evangelism
 - d. Missions Development
 - e. Vocational Guidance
 - f. Student Ministry
 3. Service Programs
 - a. Media Library
 - b. Recreation Services
 - c. Administrative Services
 4. External Groups
 - a. Associational relationships
 - b. Conferences or fellowships for pastors and staff members
 - c. Churches of other denominations
 - d. Professionals in the community
 - e. Government agencies and social welfare agencies
 - f. Businesses that relate to weddings and funerals
- (pp. II-238 - II-249)

In the Southern Baptist Convention, the Church Music Department was an independent unit within the Sunday School Division. The same was true of the Genevox Music group which published many of the productions prepared by the music department. The Southern Baptist Church Music Conference (an association of Baptist musicians founded in 1954), on the other hand, was not connected in any way other than fraternally with the Southern Convention (Mary J. Tabor, personal communication, December 18, 1987). The music department's professional and management employees seemed, however, to be members of the association.

Question 20 of the questionnaire dealt with the quality of internal communication or consultation between the music department and other departments and ministries of the Convention (youth department, public evangelism, radio and TV ministries, etc.). The purpose of the question was to determine if there was an earnest effort to establish and maintain a unified philosophy of church music within the denomination. The respondent indicated that there was "enough communication" and that the music representative participated in the planning of activities for youth work, evangelism, etc. He also mentioned that the Sunday School Board and the Southern Baptist Convention had a long history of intense inter-program sharing at every level. In addition, he stated that the organizational structure they had worked "very well" for their music program.

The function of the denominational music department was to encourage members and their leaders and to train them for better and more effective ministry. Questions concerning appropriateness of musical styles and their performance practices were settled in local churches. The central office of church music was not the place to deal with these problems. The relationships between pastoral/

administrational staff and music directors/musicians were, according to the respondent's evaluation, "very good" or "good." He revealed, however, that current trends toward the use of praise choruses instead of hymnody in some parts of the convention had caused concern on the part of trained church musicians. They thought that the teaching aspect of congregational singing was suffering. He added that fewer pastors (proportionally) worried about that.

Episcopal Church

The Episcopal Church had no actual church music department as such. The Standing Commission on Church Music was a national music committee without salaried workers. Many of the dioceses of the Church had their own commissions on church music. When their representatives met in 1972, they formed an Association of Diocesan Liturgy and Music Commissions. The Association of Anglican Musicians, on the other hand, functioned independently of the Church's official structure. *The Church Hymnal Corporation*, the publishing company of the Episcopal Church, was officially part of the Church's Pension Fund. It was, however, founded by the Church and the members of its board were elected by the General Convention of the Church.

The representative of the Episcopal Church indicated that there was "some" communication or consultation between different departments and ministries within the Church concerning the philosophy of church music. He thought, however, that the level of communication was not sufficient; the music representative did not participate in the planning process of activities for various church programs. In spite of this there was "a good level" of ideological unity in their music activities.

and the organizational structure they had was working "very well" for their music ministry.

To the question, "Who was finally responsible in the Episcopal Church for settling differences of opinions, if there were any, concerning the appropriate nature of music and its performance?" the respondent answered that "no one, unless it is the Bishop priest who is the chief liturgical officer of the event." The Constitution and Canons (Episcopal Church, 1982) of the Church clearly stated that the minister is responsible for music used in the congregation (p. 54).

Lutheran Churches

Church music and worship concerns in the Lutheran Church-Missouri Synod were both administered within one department, Commission on Worship. The commission was appointed by the President of the Synod after consultation with the Vice-Presidents. The purpose of the Synod as well as its commissions was to support its member congregations. They could utilize its services in carrying out their functions of worship, witness, teaching and nurture. The Synod divided itself into Districts and authorized the Districts to create Circuits which were component parts of the Synod. National boards and commissions obtained counsel from District boards in developing their programs. District boards were again supposed to maintain communication with the national boards and commissions.

The association of Lutheran church musicians was an independent organ, although all the members of the denomination automatically belonged to this association. Concordia Publishing House, on the other hand, was owned and operated by the Synod. Liaison meetings were held between the publishing unit and the commission responsible for preparing church music materials. The

organizational structure that the Lutheran Church-Missouri Synod had for its worship and church music affairs had worked only "satisfactorily," according to the respondent. He did not, however, add any comment, suggestion, or explanation for his relatively negative opinion.

According to his position description, the commission's executive director was supposed to participate, on a selective basis, in various projects of the Joint Committee on Worship appointed by the Coordinating Committee for Cooperative Projects in Congregational Life. In the questionnaire he, however, expressed that there was no communication or consultation between different departments and ministries on the matters dealing with a philosophy of church music. The Commission on Worship did not participate in the planning of such activities as youth work, public evangelism, etc. The questions or disagreements concerning the appropriateness or inappropriateness of music for church use were settled on the local level. The relationships between the pastoral/ administrative staff and music directors/musicians were, according to the respondent, "satisfactory. . . . Some are great, a few poor, most are adequate," he added.

In the Evangelical Lutheran Church of Finland, the church music concerns were administered by a national office which was also responsible for worship programs. The Cantor-organist Association, mainly an interest group of church musicians, was an independent organization. It had made it a point to deal with professional matters and with compensation and position-related questions. It, however, published a church music journal and music materials for church choirs. Occasionally, it arranged conferences and conventions for church musicians.

The church music department of the Protestant Church of the Union in Germany had its central office in Berlin. It was, however, only concerned about jurisdictional matters and legal principles related to the status and official positions of church musicians. The professional, artistic, and liturgical questions belonged to the jurisdiction of regional and district church music directors.

The status of church musicians in the German Lutheran Church was fairly strong compared to other churches. Usually the clergy has the final authority, even in church music affairs. In the Lutheran Church, however, the minister was responsible for selecting only the congregational hymns for worship services. It was the church musician's authority to select and organize the rest of the music program. He/she counseled with the minister, but the final word, if there was a disagreement between minister and church musician, belonged to the Church Council.

Methodist Churches

In the United Methodist Church, the Section on Worship, which was an independent department within the General Board of Discipleship was responsible for both worship and church music concerns. Its task was to give guidance, develop standards and publish worship and church music resource materials for local churches.

The responsibility for training programs for local music personnel mainly belonged to the Fellowship of United Methodists in Worship, Music and Other Arts. Training events were arranged on local, conference, jurisdictional, and national levels. The Fellowship was an association of pastors, worship leaders, and church musicians and it was affiliated with the General Board of Discipleship. The United

Methodist Publishing House was a separate and independent agency which, however, abode by the General Conference Discipline. When asked about the present organizational structure as it related to music ministry, the representative of the Church expressed as her opinion that the system had worked "well." The spokesperson of the Fellowship, on the other hand, was of the opinion that the organizational structure had worked only "satisfactorily."

The Section on Worship participated only occasionally in the planning of activities of other departments and ministries. Still, there was "a good level of unity" between different church units as far as the philosophy and practice of church music standards were concerned. The possible discrepancies relating to church music styles and performance standards were managed on the local level. The relationships between pastoral/administrational staff and music directors/musicians were, according to the Church representative, "good" but, according to the Fellowship, only between "good" and "satisfactory".

In the Methodist Church in England, the responsibility for music ministry was left to the Methodist Church Music Society. It was an independent body but still a component of the Division of Ministries in the Methodist Church. The division consisted of such programs and units as ministerial training, pastoral care, training of lay members, women's fellowship, Wesley Guild, and Methodist Church Music Society. The division as well as the music society operated on several administrational levels: national, district, and circuit levels. The secretary of the music society was a member of the committee of ministries both on the division and district levels of the Church. He also was on the Council of the Royal School of Church Music. The connections between the music society and the Church

seemed to be fairly close. The representative of the music society was, however, of the opinion that this organizational structure had worked "poorly" for music ministry. There were "poor communications" and the Church, according to the respondent, was unwilling to recognize the importance and status of musicians in worship. Although the society participated in the planning of different activities of the Church (youth programs, evangelism, for instance), the respondent indicated that there was need for more consultation and a more unified philosophy and practice of music ministry.

The place to deal with disagreements concerning the nature of music and its performance styles was the local church. But, as the spokesperson of the music society reported, the relationships between church musicians and pastors/administrators were only "satisfactory", if not even "poor." He stated that the ministers of the Methodist Church received very little training in liturgy and church music and many were very suspicious of musicians. Only a few were sympathetic or trained musicians.

Mormon Church

In the Mormon Church (LDS), the administration of music ministry was highly centralized. The Division of Music was part of the Priesthood Department. Musicians and music directors on all levels (denominational, stake and ward levels) were called and directed by priesthood leaders. This structure had worked, according to the denomination's representative, "very well" because the lines of authority were clearly defined.

If the selection of the personnel was centralized, so also was the selection of music material. There was regular and systematic communication and

consultation between different departments of the Church. The programs had highly unified philosophies or ideologies. The LDS Church had developed a model system whereby all Church programs and materials were correlated by a central agency. The Music Division and all music materials were part of this correlation process. If any discrepancies arose, the spiritual leadership--priesthood leaders--in consultation with the music leadership had the authority to settle the questions. According to the denomination's spokesperson, the relationships between the spiritual and musical leadership were "very good." Each member of the system knew who had the final authority.

Pentecostal Churches

The Music Department of the Assemblies of God was an independent unit within the Division of Church Ministries. It operated both on the denominational, and field and state (district) levels. In 1986, the Music Department had its district music directors in 22 states. In addition, the country was divided into six fields: Northeast, North Central, Northwest, Southeast, South Central, Southwest, each field representative being responsible for 5 to 16 districts.

The Assemblies of God Musicians Fellowship (AGMF) established in 1983 was only very loosely connected to the denominational Music Department. The fellowship served as a liaison between ministers of music and pastors. The Gospel Publishing House, on the other hand, was owned and operated by the General Council of the Assemblies of God and worked in close cooperation with the Music Department. The respondent to the questionnaire believed that this organizational structure had served the needs of the Church's music ministry "very well."

The Music Department participated in the planning process of the activities for other departments and ministries as requested. There was "enough communication" between departments and "a good level of unity" as far as the philosophy and practice of music was concerned. In the Assemblies of God, it was the spiritual/administrational leadership who had the final word with questions relating to the nature of music and its performance in the church. The relationships between ministerial and music staff were "very good," according to the spokesperson.

In the Church of God, the music department had no independent status of its own. The Director of Music worked under the auspices of both the Editorial and Publications Board and the Board of Church Ministries. The Church Music Committee, on the other hand, worked under the auspices of the Board of Church Ministries. Organized music programs were also found on the state level where the State Music Committees were in charge. The National Association of Church Music Representatives (NACMR), on the other hand, operated under the auspices of the general Church Music Committee. This kind of organizational structure, as expressed by the representative of the Church, had worked only "satisfactorily" for music ministry. He did not, however, state any reason for his relatively negative evaluation.

The music committee did not participate in the planning of activities of other departments and ministries in the Church of God. In spite of this the respondent stated that there was "enough communication" or consultation between different units. He did not, however, mention in which form this communication took place. As much as he was satisfied with the level of communication, he was not

satisfied with the level of ideological unity. He thought that the Church of God would need "a more unified philosophy and practice" in its music ministry.

In problem situations concerning the nature of music and its performance styles, it was the duty of pastoral leadership in consultation with the music department to solve the problem. The relationships between pastoral and music staff, according to the respondent, were only "satisfactory." He thought that much improvement was needed in this area.

The Roman Catholic Church

In the Roman Catholic Church, The Holy See and the hierarchy stated the general norms and principles which were put into effect at lower levels of the organization. In the North American Church, the Bishop's Committee on Liturgy was responsible for the implementation of those principles. That committee also had the final word on questions relating to the nature of music, musical styles, and performance practices accepted by the Catholic Church in this part of the world.

The National Association of Pastoral Musicians organized training programs, produced music materials, and supported both professional and volunteer music personnel in their work. The association was an affiliate organization to the National Conference of Catholic Bishops. According to the representative of the Church, there was "enough communication" between different departments and ministries of the Church and the organizational structure they had seemed to work "very well" for their music ministry. The relationships between clergy and musicians were also "very good."

Salvation Army

The Salvation Army by nature was a militaristic and hierarchial organization. The lower level of hierarchy received the orders from the higher level. The music department functioned on four different levels: international (International Music Board in England) territorial, divisional, and local levels. Only the international headquarters and certain territorial music departments (see this study, p. 435) were allowed to publish music for congregational use and for band and songster brigades. All the music played by the bands in the services of the Salvation Army was supposed to have international or territorial approval.

A similar rule also applied to the personnel relationships. The commanding officer (music director) was directly responsible to the commander of the respective headquarters. In the territorial office, the territorial music secretary/director was responsible to the territorial commander; on the division level, the music director related to the division commander. There was no voting allowed even on the local level. The Orders and Regulations (Salvation Army, 1987) expressed this principle very clearly.

While a consensus may be taken to determine general attitude on various band concerns, nothing in the nature of voting is permitted in connection with the business of a band; the bandmaster is responsible to see that this order is observed. (p. 6)

Facilities

The questionnaire gave a short list of facilities possibly needed in the music department on the denominational level: offices for the staff, auditorium, music library, and recording studio. Other facilities desired by the respondents

were: reception area, resource room for visitors, conference room, print plant, piano, organ, and a cassette/reel/phono playback system.

Finances

The denominational music departments seemed to have three major sources of financing: church budget, sale of music material, and private donations. In the LDS Church, a special form of financial contribution from its members was tithing. The members were encouraged to pay 10% of their income to the Church.

The Salvation Army had its own way of financing its music program. In the local band, for instance, the bandmaster was responsible, in cooperation with the commanding officer, for systematically raising funds for the maintenance of the band. Sources of income were mentioned as:

- a. the bandsmen's own contributions
- b. an allocation from community federated funds or corps maintenance fund in keeping with budget provisions which will be made in areas where the band performs community service, but, due to local procedures, is denied the opportunities to raise money by music festival ticket sales or other ordinary money-raising projects;
- c. band league subscriptions[league of soldiers and friends]
- d. a proportion of the proceeds of Christmas playing
- e. music festival ticket sale, sales of band recordings and special fundraising projects (Salvation Army, 1987, p. 20)

Evaluation of the System

Sims (1969), a former denominational church music director of the Southern Baptist Convention, emphasized the importance of evaluation as the first step in the effective planning process of a program of music ministry. According to him, "evaluation is four-dimensional activity. The Church Music program measures its work in terms of breadth, relevancy, quality, and quantity" (p. 86). Although he

was referring to the local music ministry, it can also be applied to a denominational music program.

In determining the breadth of the music program, consider its effectiveness in meeting the needs of the church and the community it serves--and also how well it follows the directives for a music program based on biblical teachings. Relevancy can be determined by analyzing the impact the music program is making on people. To determine the quality of the work being accomplished, check to see whether the music program is actually involved in serving people or is merely going through the motions. Quantity can be measured by determining whether all the people are reached who should be reached. (pp. 86-87)

Sims (1969) mentioned four methods of evaluation: observation of the work being done, examination and evaluation of records and reports, a constant program of audits and inventories, and personal interviews and conferences (p. 93). The questionnaire included in this study listed three methods often used in denominational programs: meetings with local churches or members, questionnaires, and newsletters.

Evaluation of their music programs did not seem to be very important to the denominations' music departments or their music organizations. Five of those who filled out the questionnaire did not have any means of evaluating their system. Other responses were more or less vague, such as "all of them above" (referring to the three methods listed in the questionnaire), "feedback from field," "circular letters," "informal feedback from the field--letters, phone calls, visits, and occasionally visits to the field"--and "a very thorough process." In the Protestant Church of Germany, the music directors, both on the district and regional level, were supposed to give an annual report. One of the respondents mentioned the following methods: questionnaires (from time to time), newsletters, and direct communication, but added that they would "need greater improvement in this area."

Summary

This chapter has studied the denomination-wide church music programs of 12 major churches in North America and Europe: Southern Baptist Convention, Episcopal Church, Lutheran Church-Missouri Synod, Protestant Church of the Union in Germany, Evangelical Lutheran Church of Finland, United Methodist Church, Methodist Church in England, Church of Jesus Christ of Latter-day Saints, Assemblies of God, Church of God (Cleveland, Tennessee), Roman Catholic Church and the Salvation Army.

There were eight particular areas of music ministry on which the discussion in this chapter especially concentrated: philosophy, mission, implementation of the mission, organization and personnel considerations, administrative levels and relationships, facilities, finances, and systems of evaluation. The information collected from different churches and discussed in this chapter, especially as far as it relates to the organization of music ministry and to the levels and relationships of its administration, is summarized in Table 6.

It is obvious that some religious denominations have been more successful than others in building up strong, effective, relevant, high-quality church music programs. This success seems to have been related to certain unique characteristics found in these churches and/or in their music ministry. The following list may give certain tentative guidelines for the process of developing an organizational model of music ministry for the SDA Church.

TABLE 6

CHURCH MUSIC PROGRAMS IN SELECTED
RELIGIOUS DENOMINATIONS*

Issues	SBC	EC	LCMS	PCU	ELCF	UMC	MCE	LDS	AG	CG	RCC	SA
1. Chairman of the music committee: a. music director him-/herself b. other	self	other	other	-	other	other	-	self	other	self	other	other
2. Church music concerns discussed in: a. music committee (MC) b. other	MC	MC	other	-	MC	other	-	MC	MC	MC	other	MC
3. Relationships of the music department: a. independent (ind.) a. affiliated with another department (aff.)	ind.	ind.	aff.	ind.	aff.	aff.	-	aff.	ind.	aff.	-	ind.
4. Relationships of the association of church musicians: a. independent (ind.) b. affiliated with the church organization (aff.)	ind.	ind.	ind.	ind.	ind.	aff.	ind/aff	-	ind.	aff.	aff.	-
5. Relationships of the publishing house: a. independent (ind.) a. affiliated with the church organization (aff.)	aff.	aff.	aff.	-	-	ind.	-	aff.	aff.	aff.	-	-
6. Communication between church departments regarding the philosophy of church music: a. enough comm. b. some comm. c. very little comm. d. no comm. e. mutual participation in planning committees	enough comm.	some comm.	no comm.	enough comm.	-	some comm.	very little/no comm.	enough comm.	enough comm.	enough comm.	enough comm.	-
	mut. part.	no part.	no part.	no part.	-	some-times	mut. part.	mut. part.	mut. part.	no part.	-	-

TABLE 6--Continued

Issues	SBC	EC	LCMS	PCU	ELCF	UMC	MCE	LDS	AG	CG	RCC	SA
7. Level of unity among church departments regarding the philosophy of church music: a. good level of unity b. need of improvement	-	good level of unity	-	-	-	good level of unity	need of impr.	good level of unity	good level of unity	need of impr.	-	good level of unity
8. Administrative levels involved in music ministry	nat. state assoc. local	nat. dioc. local	nat. distr. circ. local	nat. region. distr. local	-	nat. jurisd. conf. local	nat. distr. circ. local	nat. stake local	nat. field distr. local	nat. state local	nat. region. local	intern. territ. divis. local
9. Responsibility for settling discrepancies regarding the nature of of music and its performance: a. spiritual leadership b. musical leadership c. both together d. other	local church	spir. leader-ship	local church	local church	-	local church	local church	spir. leader-ship (cons. with mus. leaders)	spir. leader-ship	both to-gether	spir. leader-ship	both to-gether
10. Relationships between pastoral staff and musicians (very good, good, satisfactory, poor or conflicting)	(very) good	-	satisf.	-	-	good	satisf. - poor	very good	very good	satisf.	very good	-
11. Workability of the present organizational structure as far as music ministry is concerned (very good, good, satisfactory, poor, very poor)	very good	very good	satisf.	-	-	good	poor	very good	very good	satisf.	very good	-
Explanation of codes used:												
SBC - Southern Baptist Convention												
EC - Episcopal Church												
LCMS - Lutheran Church-Missouri Synod												
PCU - Protestant Church of the Union (Germany)												
ELCF - Evangelical Lutheran Church of Finland												
UMC - United Methodist Church (North America)												
MCE - Methodist Church (England)												
LDS - Church of Jesus Christ of Latter-day Saints												
AG - Assemblies of God												
CG - Church of God												
RCC - Roman Catholic Church												
SA - Salvation Army												

Successful denominational programs of music ministry seemed to have the following characteristics in common (not in any order of rank or importance):

1. Clearly specified philosophy and mission of music ministry
2. Clearly specified goals and objectives
3. Thoroughly planned and well-administered programs
4. Music departments with a certain amount of independence
5. Qualified musical leadership with considerable influence on their own work
6. Different administrative levels working in close cooperation
7. Equipped with adequate professional, material and financial resources
8. Musical leadership able and willing to support the overall mission of the church
9. Main focus on the spiritual and musical needs of local congregations and individual members
10. Enough communication between musical and pastoral/administrational staff
11. Spiritual and musical leadership supportive of each other
12. Enough communication between different departments and ministries of the church
13. Mutual participation in the planning of activities between different departments and ministries of the church
14. Spiritual leadership actively involved in formulating basic ideological principles

15. Spiritual leadership actively interested and involved in applying those principles
16. Certain amount of unity within the denomination regarding the philosophy and practice of music ministry
17. Clearly defined procedure for settling discrepancies related to the philosophy and practice of music ministry
18. Unique and strong tradition in church music and liturgy
19. Association of dedicated church musicians able to compensate--if need be--for possible weaknesses in church-operated programs
20. Regular evaluation of music programs to determine how well they fulfill the spiritual, musical, educational and artistic goals and objectives.

CHAPTER VII

COORDINATED PROGRAMS OF MUSIC MINISTRY WITHIN THE SEVENTH-DAY ADVENTIST CHURCH IN NORTH AMERICA AND EUROPE

There has been a certain precaution--and in the North American field even obvious reluctance or acquiescence--to work toward systematic and coordinated programs of music ministry in the Seventh-day Adventist Church. Individual church members (see this study, p. 107) and organized groups have expressed their concern about this situation. Between 1966 and 1982 the General Conference of SDA received several official proposals and recommendations which were supposed to encourage the Church to develop a more organized and effective system of music ministry. Professional groups and institutions in the fields of education and church music were especially propagating this idea within the Church (see this study, pp. 83-87).

It is not that the Church has not shown any interest in music used in its meetings or in Adventist homes. The Church has taken an official stand on issues regarding the selection and practice of music four times during this century (see this study, pp. 69-83). Books have been published dealing with this subject and the Review and Herald and Ministry magazines have given considerable space to music concerns. In the 1960s and 70s, especially, the Church made strong efforts to defend itself against secular influences and to give guidance to its members for

selecting music that would be compatible with Christian ideals. In 1975 the Annual Council of the General Conference even officially advised the conferences to develop an experimental pilot program of music ministry that could be used as a model in other conferences (see this study, p. 87).

This interest in or concern about the quality of music has been sincere. For some reason, however, it has not led the Church to take further actions and to use its resources for building up a system of organized music ministry that would have supported its music philosophy expressed in official documents and numerous articles and books. In 1985 the General Conference took a small step toward a coordinated church music program when it appointed Charles L. Brooks, one of the directors in the Church Ministries Department, to nurture this ministry on a part-time basis. This phase was, however, short-lived. After Brooks's death in 1989, his position as the director of the Office of Church Music was not filled and the work that was well begun has not been continued. This trend of inactivity has been reflected in the field. None of the North American union conferences and only three local conferences--out of 58--have taken an initiative in developing their church music program, according to the data received for this study.

In Europe the attitude toward organized music ministry has been more positive. Eight union conferences out of 20 and 14 local conferences out of 44, according to information made available for this study, have had some experience with coordinating music directors in their territory. These programs have operated either on the union or conference level; in some cases on both. For a short time in the late 70s there was a music director on the division level as well. When Michael Stevenson worked as the youth leader in the Northern Europe-West Africa Division

(later Trans-European Division¹), he also carried the title of division Music Coordinator. The European union conferences are small, however, compared with the North American ones. Their memberships vary with round figures between 3,000 and 60,000 members, whereas the North American unions have memberships between 40,000 and 180,000. Most of the European union conferences have less than 10,000 members. Because of this, their financial and personnel resources to support church music programs have been fairly limited. Only a few unions or conferences have been able to establish strong and stable music programs.

This chapter will study the union- and conference-wide music programs found in the North American and European fields of the SDA Church. As far as possible, all the different aspects of organized music ministry--philosophy, mission, goals and objectives, content and activities, organization and personnel considerations, administrative levels and relationships, available facilities and finances, and systems of evaluation--will be reviewed. In several cases, as will be seen in the following discussion, the information received from the field has been fairly limited. It was often difficult to create a comprehensive picture of all the details related to those programs of music ministry.

Procedure of Collecting the Data

In June, 1987, a questionnaire with an accompanying letter was sent to nine North American union conferences and to 58 local conferences (Appendices 7, 8, 9). A third questionnaire with the same letter as before was sent to 20 European

¹Northern Europe-West Africa Division was reorganized in 1980 and called Northern European Division. In 1985, after another process of reorganization, it received the name Trans-European Division.

union conferences (Appendix 10). Each cover included another letter which was a recommendation from Charles L. Brooks, director of the Office of Church Music at the General Conference of SDA (Appendix 11).

North America

The purpose of the questionnaire sent to the union conferences in North America was to find out if the unions were operating, or had operated in the past, coordinated programs of music ministry within their territory. All the unions returned the questionnaire (100%). Five of them reported that they did not operate any program of music ministry, nor had they done so in the past. Four unions, on the other hand, revealed that they had appointed a music director and/or music committee, but only on a temporary basis for certain special occasions such as union sessions and evangelistic meetings. None of the unions operated any coordinated program of music ministry that would have served their conferences and/or local churches on a permanent basis.

The second questionnaire which was sent to the local conferences in the North American Division asked corresponding questions regarding music programs on that level. In addition, it had two questions which dealt with possible music programs in the local congregations. Out of 58 conferences, 54 (93%) returned the questionnaire. However, 13 of these (24%) indicated that they had no music director or music committee, nor had they appointed them in the past, not even for any special occasions. Furthermore, they did not include any information regarding music programs in their local churches. Out of 54 conferences which returned the questionnaire, 19 (35%) reported that they had appointed a music director and/or committee only for special occasions. Camp meeting was the "special occasion"

mentioned more often than any other. Three conferences (6%) revealed that they had a music or worship committee but did not add any more information that would have indicated if that committee was working on a permanent or temporary basis.

Only two North American conferences (4%), South Central Conference and Allegheny East Conference, reported that they were employing a music director on the conference level. Texas Conference, in addition, had employed a music director but only during a 2-year period from 1981-1983. One more conference, Allegheny West Conference, indicated that in the past they had had a music director working for the whole conference. Only the South Central Conference had appointed a music committee. None of the four conferences had any constitution for their music programs. Four conferences altogether (9%) had some experience with a coordinated music program.

In addition to the information that dealt with the conference-wide music programs, 14 conferences (26%) reported that within their territory there were local congregations which hired part-time or full-time musicians and had appointed a music committee in their church. Four conferences (7%) revealed that they had local churches with hired musicians but no music committees, and 20 conferences (37%) had congregations with appointed music committees but no hired musicians. In summary, 18 conferences (33%) had congregations which hired musicians, 34 conferences (63%) included local churches which had appointed a music committee and 14 conferences (26%) had congregations which had both--hired musicians and a music committee.

To the four conferences which indicated that they were operating or had been operating a coordinated music program on the conference level, a short

"address form" with a letter was sent (Appendices 12, 13). The purpose was to get the necessary personal information (name, address, and phone number) of their music directors in order to be able to contact them and continue the study. Three of the conferences returned the form with the necessary personal data. To these three persons which were working or had been working as conferences music directors, a new and more comprehensive questionnaire was sent with a letter explaining the nature and background of the research (Appendices 14, 15).

Europe

As was mentioned previously, a questionnaire with an accompanying letter and recommendation was sent to 20 European union conferences (Appendices 9, 10, 11). The purpose was, as in North America before, to learn if the unions were operating or had operated any coordinated program of music ministry. In addition, this questionnaire included entries that dealt with possible music programs on the conference and congregational levels. Out of 20 unions, 19 (95%) responded and returned the questionnaire.

Five union conferences (26%) out of 19 reported that in 1987 they were employing one or two part-time or full-time music directors; two unions (11%) reported that they had earlier employed a music director. There was a music committee in four unions (21%), and another two (11%) had used a corresponding committee in the past. Ten unions (53%) used a music coordinator and/or music committee only to arrange certain special meetings such as union sessions and evangelistic campaigns. One of the unions reported that they had a special committee working on a new hymnal. Only two union conferences (11%) expressed that they had a constitution or working policy for their music program.

Within five European union conferences (26%) there were 12 local conferences (27%) which, in 1987, employed part-time or full-time music directors. (The whole European field of SDA, without that union which did not return the questionnaire, had 44 conferences in 1987.) There were also two conferences (5%) within two unions that had employed a music director in the past. In summary, seven unions (37%) and 14 conferences (32%) had some experience with a music director in their territory.

Seven local conferences (within three European unions) that employed a music director also had a music committee. In three unions, the conferences, except one, did not have their own music committees. In these cases the union music committee, on which the conference music directors served as members, dealt also with the conference music concerns. In one union the conferences had a music committee but no music directors. Altogether 22 local conferences (50%) in 1987 either had their own music committee or were working in cooperation with their union music committee.

Three European conferences (6%) (within two unions) had a constitution or working policy for their music programs. One union expressed that there was a working policy for conference music programs but did not indicate in which conferences. In one conference a working policy was in the process of preparation.

According to the information received from the European field of SDA, there was only one local church that had a hired musician. On the other hand, there were eight unions (48%) which had local churches with music committees. In one union the music activities were handled on the local level in a committee that was also responsible for their youth programs.

To those European union conferences which either themselves or through their conferences had experience with music directors and/or music committees, an "address form" was sent in order to find out the personal information (name, address, and phone number) of respective music directors or chairmen of their music committees. In some cases this information was known to the researcher and therefore this step was not necessary. The form and the accompanying letter were similar to those used before (Appendices 12, 13).

In order to collect more precise information, a new questionnaire with an accompanying letter was sent to those European unions and local conferences which had experience with coordinated music programs (Appendices 16, 17). The one union which did not return the first questionnaire was also included because it was known that it had organized music activities within its territory. The accompanying letter was again similar to the one used earlier (Appendix 15). The following unions and local conferences within two divisions, Euro-Africa and Trans-European, were included:

European Territory of the Euro-Africa Division of SDA

Austrian Union of Churches
 German Democratic Republic Union Conference¹
 Berlin-March Conference
 Northeast Saxonian Conference¹
 Thuringia Conference¹
 West Saxonian Conference¹

¹German Democratic Republic (GDR) Union Conference was reorganized and renamed in 1990. The new name was East German Union Conference. In the reorganization the Northeast Saxonian Conference was merged in the West Saxonian Conference and called the Saxonian Conference. The Saxonia-Anhalt Conference was merged in the Thuringia Conference and called the Saxony-Anhalt/Thuringia Conference.

Romanian Union Conference
 Bacau Conference
 Bucharest Conference
 Cluj Conference
 Sibiu Conference
 South German Union Conference
 Swiss Union Conference
 French Swiss Conference
 German Swiss Conference
 West German Union Conference

North France Conference (Franco-Belgian Union)

European Territory of the Trans-European Division of SDA

Finland Union Conference¹
 East Finland Conference¹
 West Finland Conference¹
 Hungarian Union Conference
 Polish Union Conference
 West Nordic Union Conference
 East Norway Conference
 North Norway Conference

South England Conference (British Union)

It was difficult, however, in spite of reminding letters and/or telephone calls, to receive the data from all of the above listed organizational units. Six of the music directors or chairmen of the music committees did not return the questionnaire. In one conference the music program had been in operation in the past but for only a very short time and in one union there was in fact no organized music ministry in the sense presumed in this study. The following eight union conferences and nine local conferences were included in the final list:

¹In 1991 the Finland Union Conference was reorganized and the East and West Finland Conferences were merged into one Finland Finnish Conference.

European Territory of the Euro-Africa Division of SDA

German Democratic Republic Union Conference
 Berlin-March Conference
 Northeast Saxonian Conference
 Thuringia Conference
 Romanian Union Conference
 Bucharest Conference
 South German Union Conference
 West German Union Conference

North France Conference (Franco-Belgian Union)
 German Swiss Conference (Swiss Union)

European Territory of the Trans-European Division of SDA

Finland Union Conference
 East Finland Conference
 West Finland Conference
 Hungarian Union Conference
 Polish Union Conference
 West Nordic Union Conference
 East Norway Conference

Coordinated Programs of Music Ministry
 in the North American Field of SDA

The North American union and local conferences of the SDA Church have sponsored occasional music festivals and church music workshops intended to train and encourage the music personnel serving in local churches. Music programs with some kind of continuity and systematic approach, according to the information received by this study, have been found in the General Conference (1985-1989), South Central Conference (1983-), Allegheny East Conference (1987-) and in the Texas Conference (1981-1983). In the 70s and 80s, the Seventh-day Adventist Church Musicians' Guild was also involved in the training programs on the national, state, and local levels. At the present time (1992), the guild is not active (see this

study, pp. 89-90). The following discussion will concentrate on the programs developed in the General Conference and in three local conferences.

General Conference of SDA

When the Office of Church Music in the General Conference was established in 1985, it was given the responsibility to nurture the ministry of music in the SDA Church. A statement of philosophy for church music, necessary concepts, and both "overarching" and specific educational objectives were developed. The new Office of Church Music recognized the following philosophical statement as a basis of its operation:

Music is an integral part of Church Ministries and 'one of the most effective means of impressing the heart with spiritual truth' (Education, p. 164 [Ellen White, 1952a, p. 168]). Because of this, music should be integrated into the total Church Ministries program.

The curriculum of church music ministry will take into account the many areas of knowledge, skills, attitudes, and understanding in which both musicians and non-musicians need education and experiences. There will be a balanced approach to music and music performance.

The materials developed will involve sequential and progressive learning and performance activities based on the mental, physical, cultural, and spiritual readiness of individuals as well as groups of the church. This task leads participants in the music ministry to make use of their skills through structured educational and performance activities that result in personal and group development, Christian growth, and the use of talents to support the mission of the church. (Department of Church Ministries, n.d., p. 5)

For its music curriculum the Office of Church Music set a long-range goal, an "overarching" educational objective to:

Help persons become aware of the Biblical injunction to 'speak to one another with psalms, hymns, and spiritual songs' and to enable them to 'sing and make music in their hearts to the Lord;' worship God through participation in music so they may share the good news about Jesus, enhance the fellowship of God's family on earth, and grow in musical understanding, attitudes and skills. (Department of Church Ministries, n.d., p. 6)

In addition, certain specific objectives were established. The program of church music was supposed:

1. To increase the awareness of the ministry of music and its significance in witness, fellowship, and worship.
2. To foster use of the new Seventh-day Adventist Hymnal in a positive approach to music ministry (To revitalize interest in singing).
3. To encourage musicians to cooperate with pastors in spiritual leadership (Develop a team approach).
4. To foster expression of creative abilities through music.
5. To guide youth in music appreciation; along with church standards, worship, and entertainment.
6. To stimulate increased participation by musicians in the ministry of the local church.
7. To promote a time of music emphasis at camp meetings.
8. To encourage music camps and conferences.
9. To encourage the organization of division sponsored mass choirs to aid in evangelism, and to participate in mass church and public events such as, olympics, fairs, radio and T.V. programs, and GC [General Conference] sessions. (Department of Church Ministries, n.d., p. 6)

The Office of Church Music developed specific concepts and educational objectives in 25 different content areas of music ministry in order to relate them to the general mission of the Church. These content areas were: (1) Adventist media: radio, T.V., video, (2) Aesthetics in music, (3) Children's music and songs, (4) Choir organization, (5) Choosing music committees, (6) Choosing musical instruments, (7) Congregational directing, (8) Copyrights/royalties, (9) Encouraging (appreciation of) professional musicians, (10) Evangelistic music/witness, (11) Financing church music, (12) Instrumental music, (13) Music appreciation, (14) Music: architecture and acoustics, (15) Music compositions, (16) Music education: camps, festivals, and seminars, (17) Music for divine worship, (18) Music history/Bible/Ellen G. White, (19) Music: home and children, (20) Music: human relations and culture, (21) Music organizations, (22) Music resources, (23) Music standards/styles, (24) Sabbath School/AY [Adventist Youth] meetings, and (25) Theology of music. The whole

document is found in Appendix 18. Here are seven examples selected from the document:

CONTENT AREA: AESTHETICS IN MUSIC

Major Concept: God has demonstrated a love for beauty and has placed in each individual the capacity to enjoy the beautiful and lovely.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: Beautiful music has relevance to the development of spiritual life.
 FEEL: A response to beauty and a sense of personal fulfillment.
 RESPOND: By seeking an understanding of music, and by participating in musical experiences.

CONTENT AREA: EVANGELISTIC MUSIC/WITNESS

Major Concept: Music plays a significant role in witnessing and in the salvation of souls.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: That through music the gospel can be communicated and hearts can be made receptive.
 FEEL: The joy of involvement in evangelistic music witness.
 RESPOND: By carefully selecting music and participants; by showing appreciation; and by organizing groups for various kinds of church services.

CONTENT AREA: MUSIC EDUCATION—CAMPS, FESTIVALS, AND SEMINARS

Major Concept: Music should be made practical, understandable, and enjoyable; and the church should take an active role in music education.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: That music standards are necessary in music education; that music creates a common bond; the literature, resources, and personnel to aid in the educational process.
 FEEL: Enthusiastic, positive and open-minded about music education.
 RESPOND: By organizing music camps, workshops, seminars, festivals, and tours; by teaching congregations music appreciation, including new songs; by training new musicians through scholarships, by providing performance experience; by searching for musical

talent and providing financial support; and by teaching that music should be carefully chosen and prepared.

CONTENT AREA: MUSIC FOR DIVINE WORSHIP

Major Concept: Music is an integral part of worship: 'Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God.' (Col. 3:16, NIV)

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: That music ministry aids in worship and in achieving the church's mission and goal; that church music can come in many forms; and that music should be appropriate for the aim of the particular service.
- FEEL: Joyful in participating in the music of the church.
- RESPOND: By choosing appropriate music for worship, by taking into consideration the congregation and the abilities of the performers; by choosing talent that is appropriate for the occasion; by planning ahead for church music; by doing the [best] they can; and by cooperating with church leaders.

CONTENT AREA: MUSIC—HOME/CHILDREN

Major Concept: Music plays an important part in our homes and in the training of our children.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: That music has the power to mold and influence character; the interrelation between home and church in terms of musical education; the importance of singing and playing together in the home and church; musical resources appropriate for children and the home.
- FEEL: Enjoyment of music participation in the home.
- RESPOND: By providing good music--sacred and secular--for the home; by taking children to good concerts; by providing musical instruments and training, if possible; by memorizing songs; and by using music in home worship.

CONTENT AREA: MUSIC STANDARDS/STYLES

Major Concept: There are generally accepted standards/styles of Seventh-day Adventist music.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** That music has influence; that musical presentations should be a ministry and not a performance; that music standards should be based upon the Bible and Ellen G. White; and that lifestyle, appearance, selection, and performance are important in music ministry.
- FEEL:** Willing to conform to the highest Seventh-day Adventist standards.
- RESPOND:** By seeking the Lord for guidance in the choice of music and performance; by being an example; by training and acquainting members regarding musical standards and the selection of music styles; and by selecting accompanists and accompaniment that conform to music standards and acceptable styles.

CONTENT AREA: THEOLOGY OF MUSIC

Major Concept: There is an essential element of church music that reveals the character of God.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** That music should reflect the character of God; that music enhances Christian fellowship; the significance of music in church mission; and that the basis for the development of music standards is resident in theology.
- FEEL:** That music is a warm and meaningful experience for the individual and church family.
- RESPOND:** By teaching correct concepts of God through music; by accepting the teachings of the Bible and Ellen G. White regarding music; and by teaching salvation through music. (Department of Church Ministries, n.d., pp. 33-42)

In order to further emphasize the importance of integration of music ministry into the general mission and structure of the SDA Church, the Office of Church Music adopted a detailed plan that dealt with the relationships of music ministry to other church programs. The document was adapted by permission from the Church Base Design of the Southern Baptist Convention (1986) (Appendix 5). The SDA version listed the following 14 ministries, programs, organizations, or groups of agencies and expounded their relations to music ministry:

1. Pastoral ministries
2. Bible teaching
3. Church training
4. Family ministry
5. Stewardship
6. Evangelism
7. Missions development
8. Vocational guidance
9. Student ministry
10. Music library
11. Churches of other denominations
12. Professionals in the community
13. Government agencies and social welfare agencies
14. Businesses that relate to weddings and funerals. (Department of Church Ministries, n.d., pp. 43-50)

South Central Conference

The South Central Conference, with about 1,900 members in 1988, is part of the Southern Union Conference. The conference established its music program in 1983 by appointing a full-time music director. Since 1985 the music director had been able to work only part-time for music ministry because that year he was given the responsibility for the Sabbath School and Communication Departments as well. In 1988 the conference did not have a music committee nor a special working policy for the music program but, according to the music director, they were working on both of them.

The main objective of their music program as expressed by the music director was "to provide Biblical, musical, cultural and historical information" in order to help people "worship in spirit and in truth." For their program activities, he mentioned lectures on theology of music, congress of Afro-American religious music, conventions, seminars, and concerts. As far as the church music education in the SDA Church was concerned, the respondent was convinced that the Church would need a degree program in music ministry for its music directors. Professional

music directors should be appointed on each level of the organizational structure. To its lay people, on the other hand, the Church should offer courses in music ministry and award certificates of several levels to those who qualify.

The music department of the South Central Conference was an independent administrative unit employing (1) a music director with a BA in music (or Minister of Music as they called him), (2) an Associate Minister of Music, and (3) an office secretary. All of these (as far as music ministry was concerned) worked only on a part-time basis in 1988. The Minister of Music was the chairman of two committees: camp meeting music committee and youth department music committee.

The Minister of Music who was the respondent to the questionnaire thought that they had "enough communication" between different departments of the conference and that he was welcome to participate in the planning of activities for other church programs and ministries. In spite of this, he felt that they needed "a more unified philosophy and practice" in their music activities. It seemed that although there was communication between departments, it was not about ideological issues of music ministry. The relationships between pastors and musicians were "very good." It took, however, 1 to 2 years "to settle down with the prejudices," according to the respondent. In general, the organizational structure they had for music ministry was working "very well."

The music department of the South Central Conference had offices for its music staff, an auditorium, and a recording studio. Their different programs were partly financed by appropriations from the conference budget and partly by the

contributions received from the participants. As an evaluation system, they used a reporting form received each month from their local churches.

Allegheny East Conference

Allegheny East Conference (Columbia Union Conference) had in 1988 a membership of about 18,000. The conference-wide music program was begun in 1987 when a Music Coordinator was appointed. In 1988 the conference did not have a music committee nor a working policy for its music program. The main activities organized by the music leadership were an annual choir festival for the whole conference and regional choral workshops. The music department was also involved in public evangelism and in a TV-ministry called "National Pulpit."

The conference Music Coordinator was able to work for music ministry only on a part-time basis. Her other responsibilities included the conference Health and Temperance Departments and the choir at Pine Forge Academy. The music department shared a part-time office secretary. Regarding their facilities, they had offices for their staff and a recording studio. In addition, they were able to use the academy auditorium and music library. Their music program was financed from the conference budget. No other sources were listed in the questionnaire.

In the Allegheny East Conference, the music department was an independent organizational unit. The Music Coordinator was, however, of the opinion that they had "enough communication" between various departments and ministries. She participated in the planning process of such activities as youth work and evangelism. In spite of this communication, the respondent felt that there was a need for more philosophical unity in their music activities. The relationships

between different groups of people within the conference staff, pastors/administrators, and musicians were "good," although "some conflicts with pastors in connection with evangelism" may have occurred. In general, the respondent was satisfied with the organizational structure they had for music ministry. It was working "well," according to her.

Texas Conference

The Texas Conference is part of the Southwestern Union Conference of SDA. Its membership in 1988 was roughly 22,000. During a 2-year trial period from August 1981 to August 1983, the conference employed a full-time Music Coordinator and had a music committee. No special working policy was, however, formulated for that program. During these 2 years, the music department organized church music workshops in different parts of the conference. The workshops usually covered four to five weekends and concentrated on such topics as "A Philosophy of Music Leadership in the SDA Church," "Vocal and Choral Techniques," "Hymnology--a New Hymnal for the SDA Church," "The Art of Song Leading," "The Keyboard--the Piano and Organ in Church," "How a Choir Program Can Enhance the Worship Service," and "Children's Choirs and Handbell Choirs." In addition, the programs included choral reading sessions and church music festivals. The department also conducted summer music camps, published a bimonthly Church Music Newsletter, and participated in evangelistic efforts, workers' meetings, and camp meeting programs.

The conference Music Coordinator worked on the full-time basis. The department shared a part-time secretary. The Music Committee, on which the Music Coordinator served as the secretary, was chaired by the conference

treasurer. The Music Coordinator was also on the conference staff and sat as a member on the camp meeting music committee.

The music department was a separate administrative unit. Because of this (or for some other reason) it seemed to have "very little or no communication" with the conference leadership--the president in particular, who would have been the "key to success." The Music Coordinator was able to participate in the planning sessions of different activities but still felt that there was a need for "a more unified philosophy and practice" in their music activities. It was obviously difficult to find common ground as far as the unity of music philosophy and the goals of music ministry were concerned. The youth work seemed to be a special problem area. The relationships between the pastoral/administrative staff and music personnel were in general "very good" and, according to the Music Coordinator, the organizational structure they had was working "well" for music ministry.

The Music Coordinator personally raised nearly \$50,000 to support his program during the 2-year trial period. This was the main financial source of his ministry. The music program was evaluated by five different area constituency meetings which voted that the program should be continued. After 2 years, however, it was "dropped due to 'lack of funds.'"

Organized Programs of Music Ministry
in the European Territory of the
Euro-Africa Division of SDA

According to the data collected from the European territory of the Euro-Africa Division of SDA, the organized programs of music ministry were within the following union conferences: German Democratic Republic (GDR) Union Conference, Romanian Union Conference, and South and West German Union

Conferences. In addition, the North France Conference and German Swiss Conference operated music programs independently without union involvement.

Paul T. Falcao, one of the prominent Adventist music directors in France, drew up in 1986 an outline of coordinated music programs for the European territory of the Euro-Africa Division. His aim was to combine art and preaching and to use music as an aid in public evangelism. To reach this purpose, he was not ready to confine his efforts to evangelistic meetings alone. His idea was to use high-quality musical presentations and concerts in order to create positive attitudes toward the Church in general and to make contacts with people who might be difficult to reach with traditional methods. His music plan was intended to support the international SDA project "Harvest 90." He wanted to call together professional and lay musicians and other motivated people around the division--especially France, Germany, Belgian and Switzerland--to lay down plans for a division-wide music organization and program. It included local soloists, choirs, and orchestras that would meet, for instance, once a year and practice music for certain special occasions such as conference-, union-, or division-wide congresses and evangelistic crusades. Together with the people interested in his plan he also wanted to discuss the Adventist philosophy of music and music's potential in public evangelism. The first part of his "Outline of an Evangelistic Project" (Projet [schématique] d'Evangelisation) in which he introduced his division-wide plan is included in Appendix 19.

In order to become better acquainted with SDA music programs in the German-speaking area, the researcher of this study personally visited the GDR union music committee meeting in East Berlin (January 19, 1988). During the same trip he had an opportunity in West Berlin to meet one of the music directors working

for the South and West German Unions. The German-speaking countries are a geographical area where quality church music has generally been highly esteemed and also where the SDA Church has been willing to invest personnel and financial resources in music ministry.

German Democratic Republic Union Conference

In the GDR Union Conference of SDA with a membership of about 9,800 (1987) the music work was mainly carried out on the conference level. The union executive board appointed a Music Committee in 1985 on which the conference music directors served as members. This committee usually met once a year. The conferences themselves did not have their own music committees, with the exception of the Thuringia Conference which has had one since September 1987. The chairman of the union Music Committee was supposed to coordinate and promote musical activities. The minutes of the union board defined the functions of the Music Committee briefly:

- Planning and coordinating the music activities (brass, instrumentalists and youth music)
- Issuing music for choirs and youth groups (GDR Union Conference of SDA, 1985)

The chairman of the union Music Committee, the respondent to the questionnaire, gave a short description of the basic premises of their music program. Their main purpose was to "use music to praise the Lord." The program offered to SDA music professionals "an opportunity to practice their abilities within the church", and to lay people it offered a whole spectrum of meaningful activities. They had no need to "go to Lutheran churches" in order to hear or make music of

high quality. Especially, the music program gave opportunities to young people to get personally involved.

Although the conferences with four full-time music directors had their own independent programs they also ran certain activities together. These were such activities as union chamber choir, mass choir, and orchestra for special occasions (union sessions and Seminary graduations), concerts (Messias by G. F. Händel and Christmas Oratorio by J. S. Bach, for instance), choral and brass band clinics, workshops for choral and band conductors, music events for children, Bible weeks for wind players and choral singers with their families, Bible weeks for guitar and string instrument players, and youth music festivals.

On the union level, the music program was part of the Church Ministries department. The chairman of the Music Committee was also responsible for youth, Pathfinder, and children's activities in the union. In addition, he was the director of the Family Life services, student ministry, and the Department of Education. He was a member of the union executive committee and belonged to the editorial staff of the union paper. He served as the chairman (besides the Music Committee) on the following committees: union departmental advisory and committee responsible for recordings.

The respondent felt that there was "enough communication" between different departments and ministries of the union. As the union departmental director, the music committee chairman participated in the planning of various activities such as youth work and evangelism. In his opinion they had "a good level of unity" in their music activities as far as the philosophy of music was concerned, and the organizational structure they had was working "well" for their church music

program. The relationships between pastoral and music staffs were generally "good" and seldom "conflicting." The respondent stated, however, that they needed "to gather more experience" with their "well-trained" music directors. The music program with professional musicians had been "in existence just about two years." On the one hand, the musicians were struggling "with some administrative restrictions." On the other hand, the administration had to cope "with some unbalanced [unrealistic] imaginations" of the musicians, the respondent added.

The "music department" was able to use all church-owned facilities: organs, three music libraries (one large and two small), and a recording studio. The music program was financed by appropriations from the union and conference budgets. In addition, the participants paid some registration fees. Personal contacts and conversations with church members were the means of feedback from the field. The concerts given by Adventist choirs and musicians were often well attended because of their "good reputation."

Berlin-March Conference

The Berlin-March Conference was a small organizational unit with a membership of about 1,700 in 1988. The music program was actually started in 1976 when a part-time music director was appointed by the conference. Since 1986, the music director had worked on a full-time basis. In addition to his musical training he had studied theology in the Adventist seminary at Friedensau. The activities of the music program were similar to the ones listed earlier in connection with the union music program: workshops, Bible weeks, concerts, music festivals, etc. In East Berlin the local congregations together had established a special choir

which had arranged, for instance, well-attended concerts in Lutheran churches at Christmas time.

The music program in Berlin-March Conference was not an independent unit. It was understood to be part of the youth and children's department. The conference had two special working groups that made plans (1) for choirs (choral and brass) and (2) for children's singing groups. The music director acted as chairman of both. The conference did not have an actual music committee but the music director was a member on the corresponding committee of the union. The music director felt that they had "enough communication" between different ministries and that the music representative was welcome to participate in the planning of various activities in which music had some part. According to his evaluation, they had "a good level of unity" regarding the philosophy of church music. He described the relations of the pastoral and music staffs as "satisfactory"--the term he also used when he evaluated the organizational structure of their music ministry. He did not, however, give any explanation as to why he was not able to grade the relationships and organizational system more than "satisfactory."

Northeast Saxonian Conference

The Northeast Saxonian Conference was also a small unit having roughly 1,200 members in 1988, the year when the music program with a full-time music director was initiated. Because their program was very similar to the one described above, it is not necessary to repeat the same activities. It is, however, of interest that in this conference the music director had a special working policy for himself and his program. The policy defined his rights and responsibilities and was, essentially, a contract of employment.

Section 1Responsibilities:

1. Training and care of wind instrument players and brass bands.
2. Care of existing choirs and choral groups, initiation of new choirs, provision of music materials, continuing education for choir directors.
3. Instruction to harmonium players and organists, training of children and young people for this service in the music director's home church.
4. Care of the children who take music lessons in order to use their talent to serve the church.
5. Care and involvement of all instrumentalists (conference orchestra, for instance)
6. Regular music work in the home church of the music director (see paragraphs 1-5)
7. Care of groups of young people who make music in order to set necessary standards for them
8. Initiation of new song books
9. Visits to local churches (sermons) in order to promote the congregational singing and music
10. Supra-regional responsibilities (support to the "music bank;" assistance in the Friedensau educational center: recordings, quartet, children's choir; assistance in other conferences, Bible weeks, music workshops)
11. Personal development professionally

Section 2Additional agreements:

1. The overall music program has to work in cooperation with the conference leadership.
2. It is expected that the music director will use his talents and energy altogether to the fulfillment of the responsibilities assigned to him (Section 1).
Therefore it is incompatible with this position that he would take any secondary occupation outside the denomination. About special cases an agreement should be made with the conference. There will be no remuneration for extra work. . . .
5. The regulations concerning car and book allowances or the acceptance of the rent which appertain to the ministers, apply also to the music director. . . . (Northeast Saxonian Conference, n.d.)

Thuringia Conference

The membership of the Thuringia Conference numbered about 1,000. It had appointed its music director in 1986 and since September 1987, the conference also had its own Music Committee. Chairman of this committee was the conference secretary who also had responsibility for all the departments. Other members of the committee, besides the music director, were a minister and an Adventist musician, not employed by the Church. In addition to his education in music, the music director had studied for 1 year at the Friedensau Adventist Theological Seminary. The Thuringia Conference used the same working policy for its music program as the Northeast Saxonian Conference discussed above.

The music program was seen as an independent department. The respondent to the questionnaire (conference music director) thought that there was "enough communication" between departments. He was invited to participate in the meetings in which activities for other departments and ministries were planned. Both the organizational structure they had for music ministry and the relationships between pastors and musicians were "good," according to the respondent.

The music department had two auditoriums and a new pipe organ. They were also able to use the recording studio at the Seminary. The conference budget was their main source of income. In addition, they received offerings at their concerts and received registration fees from those who participated in their workshops.

Romanian Union Conference

The Romanian Union Conference was the largest union in Europe. Its membership in 1988 was approximately 54,000. The union had a long tradition with

its music program. The music director position and the union Music Committee were both established in 1920. Each conference within the union also had its own music director who, according to the union president, was "in charge of music programs, choirs, brass band and other activities." Only the music programs of the union and the Bucharest Conference will be discussed. Detailed information from the other conferences was not made available for this study.

The union music director who was the chairman of the music committee was also responsible for the youth department. In the Romanian Union this position was called Field Secretary. He had professional training in both music and theology. Concerning church music education within the Adventist Church, the president believed that the Church would need its own degree program in music ministry.

The union music department was seen as an independent unit. There was, however, "enough communication" between other departments. The music director, because of his special position as a departmental director, was entitled to participate in planning sessions of various activities. In spite of this, the respondent felt that there was a need for "a more unified philosophy and practice" in their music activities. The relationships between pastors and musicians were "very good" and the organizational structure they had was working "well" for their music ministry.

The music department had offices for their staff, music instruments, and a music library. Music programs in the Romanian union were financed by appropriations originating from the budgets of all levels--union, conferences, and local congregations.

Bucharest Conference

A coordinated music program in the Bucharest Conference, with about 21,000 members (1988), was begun in 1944 when the first music director was appointed. As examples of their music activities, the conference music director (the respondent to the questionnaire) mentioned choral and instrumental workshops, choral festivals, and evangelistic activities.

The conference music director was also responsible for their youth department. He had both musical and theological training. The respondent felt that the Adventist Church would need its own degree program in church music. The conference did not seem to have a special committee for church music concerns. The committee they had was responsible for several areas such as music, worship, and youth programs. The music/youth director was the chairman of this committee and a member of the conference executive committee.

The music department was seen to be part of the youth department. Because of the organizational structure, the music director was able to participate in the planning of activities for various departments and ministries. The relationships between pastors and musicians were "good" and the system of organization they had was working "well."

South and West German Union Conferences

The music programs of the South and West German Union Conferences will be discussed together because the unions worked in close cooperation with regard to their music ministry. Their music directors worked for both unions and the

Music Committee consisted of members representing both fields. The combined membership of these unions in 1987 was about 25,200 members.

A coordinated music program in these unions was started in 1968 when they appointed their first music director. In 1987, the unions employed two full-time music directors, one concentrating on the choral work, and the other on brass bands and administrative questions. The "choral director" had an academic degree in music and the "brass director" had professional training both in music and theology. Secretarial help was available as needed. In addition, each conference within the unions had appointed one person to be responsible for choirs and another for brass bands. These leaders on the conference level worked on a voluntary basis.

The Music Committee's members were from both unions. Its chairmanship was assigned to the music director who was responsible for administrative concerns. Other members were: the choral music director, union secretaries, conference secretaries and the conference music directors (choral and band). Conference secretaries organized music workshops within their own territories. Union music directors were invited to participate as specialists in their respective fields.

On the union level the music program included such activities as choral clinics (Singwochen), brass and orchestral workshops, and training sessions for choir conductors. There were also workshops to which the family members of singers or players were invited to participate. Bible classes were part of the program in all of their activities.

As in the East German and Romanian unions, the music program of the South and West German unions was understood to be part of their youth department. Both of the Music Directors felt that they were welcome to participate in the planning sessions of different activities relating, for instance, to youth work and evangelism. The "brass director" thought that there was "enough communication" between different departments as far as the philosophy of music ministry was concerned. The "choral director," on the other hand, was of the opinion that there was "very little or no communication" between departments. Both of them agreed that the Church would need "a more unified philosophy and practice" in its music activities. "Not too narrow limits," however, with "only certain basic guidelines," stated the director of choral programs. The relationships between pastors and musicians were "good," according to the choral director. The director of bands, however, thought that they were only "satisfactory."

The music program was mainly financed by the unions and conferences. The participants also paid fees in connection with workshops and clinics. Circulars were used by the music directors as an evaluation tool. These were sent to the brass bands around the country in order to receive feedback from the field.

North France Conference

As a local administrative unit of the Franco-Belgian Union, the North France Conference has a membership of approximately 5,400. The conference operated a coordinated music program during 3 years (1983-1986) with a part-time Music Director and Music Committee. The Music Director, who also was the chairman of their Music Committee, had professional training both as a musician and church pastor. In addition, he was responsible for a local radio station (FM).

The music program of this conference had its emphasis in music making more than in workshops or clinics. Their goal was to use music as an evangelistic tool. The Music Director organized a conference choir and orchestra and presented concerts in different churches and public halls. A special group of singers was called "Ars Nova Chorale," a music group which specialized in performing Renaissance music. The Music Director and his musicians released recordings, both tapes and records.

The music department in the North France Conference was a separate organizational entity. The Music Director had "very little or no communication" with other conference departments and ministries. He did not participate in planning sessions with other conference workers. In his responses to the questionnaire, the Music Director expressed that there was a need "for a more unified philosophy and practice" in the conference music activities. He was not satisfied with the organizational structure they had. It was working "poorly" for music ministry. The relationships between pastoral and music staffs were "satisfactory."

German Swiss Conference

The German Swiss Conference is part of the Swiss Union Conference with a membership of about 2,200. A coordinated music program was started in 1986 when a Music Coordinator was appointed. Although she was a professional musician with a MM degree, she worked on a voluntary basis. She was responsible for music programs during conference sessions and arranged occasional choir festivals and organ workshops. She also participated in evangelistic campaigns. The program was partly financed by the conference and partly by the participants themselves.

The conference did not have a music committee. The conference board served in this capacity. The music program was part of the Church Ministries Department. The Music Coordinator had "very little or no communication" between other departments and she was seldom invited to take part in the planning sessions of various activities. The relationships between pastors and musicians were "satisfactory" and the organizational structure they had for music ministry seemed to work "satisfactorily" as well. It was, however, difficult to give an evaluation in this situation when "it was still a very young department and position," the Music Coordinator added.

Organized Programs of Music Ministry
in the European Territory of the
Trans-European Division of SDA

The Trans-European Division (or Northern Europe-West Africa Division as it was called in the 1970s) is probably the only division-level organization in the SDA Church which has appointed a music coordinator to support music ministry in its field. The music coordinator position existed, however, for only 3 and a half years (1977-1980)--the time Michael Stevenson held that position. It was added to his duties as the Youth and Temperance Department Director. During this time period the division also had a Music Coordinating Advisory on which Stevenson acted as chairman.

The division music department coordinated interunion musical events, fostered the development of musical organizations, and both planned and arranged inservice training, seminars, and workshops for union music coordinators.

Within the Trans-European Division territory there were organized music programs in several unions and conferences. The following discussion will

concentrate on the music programs found in the Finnish, Hungarian, Polish, and West Nordic unions.

Finland Union Conference

Finland Union Conference had in 1988 a membership of approximately 6,400. A coordinated music program was initiated in 1974, when the union executive committee appointed a Music Committee and a Music Secretary responsible for music activities in the union. According to the minutes of May 19, 1974 the union executive committee made the following action:

Whereas the need for a further development of music activities in our denomination has been recognized, it was voted

1. To establish a Music Committee the chairman of which would be the union youth secretary and the secretary the union Music Secretary. . . . Other members would be. . . . [five additional members]
2. To establish a music fund in the union. . . . The expenses accrued from the Music Committee meetings will be paid from this fund.
3. To affiliate the development of music activities for the time being with the union youth department. . . . (Finland Union Conference, 1974)

After the following union session in 1976 the new executive committee, however, rearranged the music work. The former position of Music Secretary was reshaped and renamed Music Coordinator. The person carrying this position was made the chairman of the Music Committee. The youth director continued as a member of the committee.

The first working policy for the music program was formulated and voted in 1974. In 1981 the policy was reworded and again approved by the union executive committee. The 1981 version of the document was as follows:

GENERAL

1. The purpose of the vocal and instrumental music in the Adventist Church of Finland is to thank and praise God, proclaim the Adventist message,

to support church members in their spiritual growth and to express the fellowship of believers and Christian experience.

2. Church members will be encouraged to support and work in their local congregations toward these goals.

3. In order to effectively and virtually support and lead local churches to use religious music as comprehensively as possible and to find means of expression that fit with the goals listed the executive committee of the Adventist Church appoints a Music Coordinator and a Music Committee for its term of office at a time [five years].

4. Music Committee advises and delivers opinions to departments and organizational units of the Church on issues relating to music, if need be. These bodies invite the Music Coordinator to participate in their planning and decision-making meetings if need be, and inform him/her about the plans and decisions that have an effect on music activities.

5. Advisory opinions shall be requested from the Music Committee and the publishing house of the Adventists Church when new song books or hymnals are published or music recordings released.

MUSIC COMMITTEE

6. Members of the Music Committee are the Music Coordinator as chairman, secretary of the Music Committee, presidents of the union and conferences, representative of the publishing house, and no less than three but no more than six additional members.

7. Music Committee elects a work committee among its members and appoints working groups.

The advisory committee responsible for delivering opinions on music recordings to be released has no less than three and no more than seven members.

8. Music Committee works within the financial framework voted by the executive committee of the Adventist Church in Finland.

9. Music Committee has a secretary elected by the union office committee. He/she works as the secretary of the Music Committee, its work committee and its working groups and is responsible for other tasks appointed to him/her by the Music Coordinator.

10. Responsibilities of the Music Committee

10.1 Music Committee endeavors to find new religious music and new ways of musical expression.

10.2 Music Committee endeavors to develop training for choral and instrumental directors, and for singers and instrumentalists.

10.3 Music Committee plans and arranges music workshops.

10.4 Music Committee plans and arranges, in cooperation with other responsible quarters, music programs for special occasions in the Adventist Church (for instance, camp meetings, national youth congresses, radio and TV programs).

10.5 Music Committee plans and drafts proposals to the publishing house regarding new song books, hymnals and recordings and participates in their production process.

10.6 Music Committee gives professional help to the local churches in questions relating to music instruments.

10.7 Music Committee maintains a "music bank."

10.8 Music Committee files and stores translations of songs.

10.9 Music Committee is responsible for the accumulation of the scholarship fund in the Adventist Church and makes proposals concerning its use.

10.10 Music Committee performs other tasks assigned to it by the leadership of the Adventist Church in Finland. (Finland Union Conference, 1981)

Both the Music Coordinator and secretary worked on a part-time basis.

The major categories of activities were defined in the working policy. The Music Committee tried to encourage musical creativity by organizing composition contests and continuously arranging opportunities for musical organizations and soloists to use their talent. It also administered choral and instrumental workshops for local music personnel on the national, regional, and local levels and was involved in radio and TV ministry. The SDA guidelines toward a philosophy of church music were translated in Finnish and published ("Recommendations," 1972, pp. 16-19). Song books for children and young people were published and music recordings released. Several Adventist soloists and music groups had an opportunity to have their music recorded. The scholarship fund was annually used to support and encourage Adventist young people to study music and to serve the Church with their talent. Every 5 years, in connection with the union session, the "music department" released a report and made plans for the next quinquennium. Both the report and the future plans were given to the constituency for their approval.

The music program was seen to be part of the youth department, at least during the first years of its operation. Later the program seemed to take a more

independent status. The Music Coordinator was not a regular member of the planning and decision-making bodies, although he/she received the minutes of the union executive and office committees. However, communication between other departments and ministries was not sufficient. There was a feeling that a more unified philosophy of music ministry was needed. Contemporary styles of religious youth music was a difficult area where the opinions seemed to be quite diverse. Relationships between pastors and musicians were generally "good" and the organizational structure itself worked "well." The lack of communication caused certain conflicts, however.

The program was mainly financed by the appropriations from church budgets. On certain occasions (music camps, for instance) the participants paid a share.

East Finland Conference

In 1986 the music work in the Finland union was again reorganized and shifted to the conference level. The East Finland Conference appointed its own Music Committee and later a part-time Music Coordinator. The Director of the Church Ministries Department acted as the chairman of the Music Committee. The program continued on similar lines as the union.

Although the chairman of the Music Committee was part of the conference staff (departmental director), in his answers to the questionnaire he reported that there was "very little or no communication" between departments. The communication they had did not sufficiently deal with questions relating to music philosophy. There was still a need for "a more unified philosophy and practice" of

music ministry. The respondent felt that the organizational structure worked "poorly" and the relationships between pastoral and music staffs were only "satisfactory."

West Finland Conference

In 1986 when the music program in the Finnish union was shifted to the conference level, a Music Committee was appointed to serve the needs of the West Finland Conference. One of the church pastors acted as its chairman and was responsible for conference music activities. Not until 4 years later in 1990 did the conference appoint a Music Coordinator.

The chairman of the music committee reported that he was able to participate in the planning sessions of conference-wide activities. He was also a member of the conference office committee. In spite of this, he expressed that there was "very little or no communication" between various departments regarding the philosophy of church music and that they needed "a more unified philosophy and practice" in their music activities. Contemporary religious music with its entertaining elements seemed to cause special problems to the music leadership.

Hungarian Union Conference

The Hungarian Union Conference was a small organizational unit. Its membership in 1988 was about 3,600. A coordinated music program was started in 1984 when a part-time Music Secretary and a Choir Committee were appointed. The Music Secretary, who was also the chairman of the Choir Committee, had a MA degree in music but no theological training. The "music department" arranged choral workshops, music conventions and competitions, and hymn festivals.

The music program of the Hungarian union was a separate organizational entity. The Music Secretary felt, however, that they had "enough communication" between departments. He was welcome to participate in the planning sessions of various activities such as youth programs and evangelism. In spite of this, the respondent felt that there was a need for "a more unified philosophy and practice" in their music activities. The relationships between pastors and musicians were "satisfactory" as well as the organizational structure of music ministry.

The "music department" had an auditorium, music library, music instruments, and a recording studio at their disposal. Their program was financed partly by the union and partly by private donations. They used annual reports as a system of evaluation.

Polish Union Conference

The Polish union of SDA had in 1988 a membership of 4,500. Their organized music program began in 1977 when a music director was appointed for the union. In 1988, when their report for this study was given, the music director position was connected with the leadership of the youth department. The committee that dealt with music concerns was also responsible for youth programs. The music department organized a music festival every Easter; once a year in January they had a 2-day meeting with different music groups. In addition, with a special choir, "Advent Sound", they arranged concerts both in public halls and churches.

The music director was an ordained minister with professional training in music. According to him, the Adventist Church would need workshops and conventions dealing with music questions in order to define an Adventist concept of

religious music. This was especially important because religious music with rock idioms was attempting to become part of music ministry. The music director felt that they had "enough communication" and that he was able to participate in planning sessions of various programs, because of his special position as the youth director. In this capacity he was part of the union staff. Nevertheless, he expressed that they would need "a more unified philosophy and practice" in their music activities. Their organizational structure of music ministry was working "well" and the relationships between pastors and musicians were "satisfactory." "Not all the pastors understand music as a real tool of evangelism. They usually consider music as something additional," the respondent concluded.

The "music department" had a music library, recording studio, pianos, and a synthesizer. Their program was financed by the union and private donations. Feedback from the field was received during their annual music festival.

West Nordic Union Conference

The West Nordic Union Conference of SDA comprises Norway, Denmark, the Faroe Islands, and Greenland. Its membership in 1988 was approximately 9,000. On the union level the music program was part of the youth department. The music director position, however, had "never been defined, but added to the youth department without it ever being part of the union session," the music director reported. There was no music committee on the union level and the only activity reported by the respondent was the publication of a youth hymnal in 1987.

The music director stated that they had "very little or no communication" between departments as far as the philosophy of music ministry was concerned and that they needed "a more unified philosophy and practice" in their music

activities. The contemporary current of religious music also seemed to be a concern in this union. The Church would "need people with insight in the current trend of 'religious music'"--people "who can give a well-balanced guidance to our youth with main emphasis on traditional church music," the respondent concluded.

Within the West Nordic Union, two conferences--East and North Norway Conferences--had their own music programs. Only the East Norway Conference, however, sent information for this study.

East Norway Conference

The East Norway Conference is a small organization with about 3,200 members. Its coordinated music program was initiated in 1977 when a Music Secretary was appointed for the conference. In 1988 the Music Secretary was working on a part-time basis. In addition, the conference had another part-time music position of Choir Director, a person responsible for choral programs. He also worked only part-time for music ministry. The Music Committee they had was not appointed by the conference but called together by the Music Secretary.

The music program was seen as a separate department but recognized as an official part of the conference work. When the conference constituency in its session made plans for the following 3-year term, the music program was included in the plan. The music department published an annual music manual Musikk Håndbok which included music articles, information of musical events and music instruments, and a list of people (name, address, telephone number) who were singers or played an instrument and were willing to serve with their talent. The music department also arranged choral and instrumental workshops, hymn festivals, music weekends with young people, and participated in public evangelism. A

special feature in the Norwegian SDA Church was a special choir "Advantsangerne" (Adventsingers) directed by Sverre Valen which held concerts not only in SDA churches but in Lutheran churches as well.

The Music Secretary felt that he had "very little or no communication" with other ministries although he was invited to participate in the planning sessions of various activities. Obviously the questions of music ministry and its philosophy were not discussed at this time. In spite of this, he believed that there was "a good level of unity" in their music programs. The relationships between pastors and musicians were "good" and the organizational structure for music ministry was working "well."

Summary

This chapter examined coordinated programs of music ministry found in the North American and European fields of the SDA Church. The data which was available for this study revealed that there were only four local conferences (9%) within the North American Division that had some experience with music directors in their territory. In addition, 18 (33%) North American conferences had local congregations which hired musicians, 34 (63%) conferences included local churches which had appointed a music committee, and 14 (26%) conferences had congregations which had both hired musicians and a music committee.

In the European field, on the other hand, eight unions (40% out of 20) and 14 local conferences (32%) had experience with music directors, and eight unions (40%) and 22 (50%) conferences had committees responsible for music concerns. There was in Europe only one local church that hired a musician, but there were eight unions (42% out of 19) with congregations which had a music committee.

The major part of this chapter concentrated on the study of music programs in those unions and conferences which had experience with organized music programs and from which information was made available for this research project. In the North American field, the South Central, Allegheny East, and Texas Conferences were included. In addition, research material was received from the General Conference which operated a music program between 1985 and 1989. In the European field the union conferences which had experience with coordinated music programs were: the German Democratic Republic, Romanian, South and West German, Finland, Hungarian, Polish and West Nordic unions. Regarding the local fields in Europe, the following conferences were included: Berlin-March, Northeast Saxonian, Thuringia, Bucharest, North France, German Swiss, East and West Finland, and East Norway conferences. A short review was also made of the music program operated by the Northern Europe-West Africa Division between 1977 and 1980. Table 7 is a summary of the information collected from eight union conferences and 11 local conferences which either returned the questionnaire or provided equivalent information in another form.

When one tries to summarize the information included on Table 7 and in the discussion throughout this chapter, one will recognize that because of the complexity of the problem and the small sample available for this study it is difficult to find a regular pattern that would reveal the factors of success. There are several hidden elements such as (1) different levels of talents and skills, (2) personal relationships, (3) various cultural, financial and personnel circumstances, and

TABLE 7

COORDINATED PROGRAMS OF MUSIC MINISTRY WITHIN
THE SDA CHURCH IN NORTH AMERICA AND EUROPE*

North America and European Territory of the Euro-Africa Division

Issues	SEC	AEC	TC	GDRUC	BMC	THC	RUC	BC	SWGUC1 +	SWGUC2	NFC	GSC
1. Chairman of the music committees: a. music director him-/herself b. other	-	-	other	self	other union	other (union)	self	self	self		self	-
2. Church music concerns discussed in: a. music committee (MC) b. other	-	-	MC	MC	MC union	MC (union)	MC	other	MC		MC	-
3. Relationships of the music department: a. independent (ind.) a. affiliated with another department (aff.)	ind.	ind.	ind.	aff.	aff.	ind.	ind.	aff.	aff.	aff.	ind.	aff.
4. Communication between departments regarding the philosophy of church music: a. enough comm. b. some comm. c. very little or no comm. d. mutual participation in planning committees	enough comm.	enough comm.	very little/no comm.	enough comm.	enough comm.	enough comm.	enough comm.	-	enough comm.	very little/no comm.	very little/no comm.	very little/no comm.
	mut. part.	mut. part.	mut. part.	mut. part.	mut. part.	mut. part.	mut. part.	mut. part.	mut. part.	mut. part.	no part.	no part. (some)
5. Level of unity among departments regarding the philosophy of church music: a. good level of unity b. need of improvement	need of impr.	need of impr.	need of impr.	good level of unity	good level of unity	good level of unity	need of impr.	-	need of impr.	need of impr.	need of impr.	-

TABLE 7--Continued

Issues	SCC	AEC	TC	GDRUC	BMC	THC	RUC	BC	SWGUC1	SWGUC2	HFC	GSC
6. Educational background of the music director/ chairman of the music committee: a. mus. educ. (mued.) b. theol. educ. (thed.)	mued.	mued.	mued. thed.	mued. thed.	mued. thed.	mued. thed.	mued. thed.	mued. thed.	mued. thed.	mued.	mued. thed.	mued.
7. Relationships between pastoral staff and musicians (very good, good, satisfactory, poor or conflicting)	very good	good (confl.)	very good (confl.)	good (confl.)	satisf.	good	very good	good	satisf.	good	satisf.	satisf.
8. Workability of the present organizational structure as far as music ministry is concerned (very good, good, satisfactory, poor, very poor)	very good	good	good	good	satisf.	good	good	good	good	good	poor	satisf.
Explanation of codes used:	SCC - South Central Conference AEC - Allegheny East Conference TC - Texas Conference GDRUC - German Democratic Republic Union Conference BMC - Berlin-March Conference THC - Thuringia Conference RUC - Romanian Union Conference BC - Bucharest Conference SWGUC1 - South and West German Union Conferences (band director) SWGUC2 - South and West German Union Conferences (choral director) HFC - North France Conference GSC - German Swiss Conference											

TABLE 7--Continued

European Territory of the Trans-European Division*

Issues	FUC	EFC	WFC	HUC	PUC	WRUC	ENC
1. Chairman of the music committee: a. music director him-/herself b. other	self	-	-	self	self	-	self
2. Church music concerns discussed in: a. music committee (MC) b. other	MC	MC	MC	MC	other	-	MC
3. Relationships of the music department: a. independent (ind.) a. affiliated with another department (aff.)	ind. (aff.)	aff.	aff.	ind.	aff.	aff.	ind.
4. Communication between departments regarding the philosophy of church music: a. enough comm. b. some comm. c. very little or no comm. d. mutual participation in planning committees	some comm. some part.	very little/ no comm. mut. part.	very little/ no comm. mut. part.	enough comm. mut. part.	enough comm. mut. part.	very little/ no comm. no part.	very little/ no comm. mut. part.
5. Level of unity among departments regarding the philosophy of church music: a. good level of unity b. need of improvement	need of impr.	need of impr.	need of impr.	need of impr.	need of impr. (youth music?)	need of impr. (youth music?)	good level of unity

TABLE 7--Continued

Issues	FUC	EFC	WFC	HUC	PUC	WHUC	ENC
6. Educational background of the music director/chairman of the music committee:							
a. mus. educ. (mued.)	mued.	thed.	thed.	mued.	mued. thed.	thed.	mued.
b. theol. educ. (thed.)							
7. Relationships between pastoral staff and musicians (very good, good, satisfactory, poor or conflicting)	good (youth music?)	satisf.	poor (youth music?)	satisf.	satisf.	good (if any?)	good
8. Workability of the present organizational structure as far as music ministry is concerned (very good, good, satisfactory, poor, very poor)	good	poor	satisf.	satisf.	good	poor/very poor	good
Explanation of codes used:	FUC - Finland Union Conference EFC - East Finland Conference WFC - West Finland Conference HUC - Hungarian Union Conference PUC - Polish Union Conference WHUC - West Nordic Union Conference ENC - East Norway Conference						

(4) pressures from inside and outside the Church (the modern youth culture in particular) that have had an impact on the functioning of the music programs discussed in this chapter. Certain basic principles and organizational characteristics, however, are revealed from these examples--factors that have kept certain programs alive and stable even through difficult times. It is unavoidable that there is some repetition in the following list compared to the list presented at the end of the previous chapter. The problem in both chapters was to find characteristics that make successful music programs. It was one purpose of chapter 6 to look for these characteristics from the music programs of other churches. This chapter, on the other hand, was looking for them in the music programs found within the SDA Church.

The following characteristics which became apparent from the content of this chapter seem to have an impact on the successful operation of music programs in the SDA Church (not in any order of rank or importance):

1. Active involvement and interest of church administration and departmental leadership in music ministry
2. Open communication between musicians/music directors, pastors and church administrators, even in the difficult questions relating to the philosophy of music ministry and its practical application
3. Music directors with a certain amount of independence--feeling that they can have an impact on their own work
4. Mutual respect and support between musicians/music directors, pastors, and church administrators

5. Music directors with certain theological knowledge and understanding and pastors/administrators with some musical knowledge and background
6. Maintenance of a certain level of unity regarding the philosophy and practice of music ministry
7. Willingness and capability of music directors to support the overall mission of the Church
8. Biblical approach to music ministry
9. Music programs well-planned and administered
10. Music directors with good educational background
11. Clearly defined position descriptions, working policies, and contracts of employment
12. Necessary financial, personnel, and material resources available for the music program
13. Certain continuity and tradition in music ministry.

CHAPTER VIII

AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST CHURCH IN NORTH AMERICA AND EUROPE

This chapter describes the procedure of developing an organizational model of music ministry for the SDA Church in North America and Europe. The bases for the model are outlined and the suggested model presented.

The Bases for the Model

The model for a coordinated program of music ministry is developed on the basis of:

1. Concepts and ideas gathered from the review of literature (The major areas that were reviewed in this study included the philosophical basis, historical background, cultural setting, biblical principles, and the administration of music ministry. The historical section outlined the history of music ministry in general and more particularly within the Seventh-day Adventist Church. Physiological and psychological impacts of music on people were also studied.)
2. Data gathered through an analysis and evaluation of music programs in 12 denominations
3. Data gathered through an analysis and evaluation of music programs within the SDA Church in North America and Europe

4. Ideas gained from personal contacts with music directors in Europe
5. Practical needs and criteria required of such a program.

Presentation of the Model

This section will present a model of music ministry for the SDA Church. The notes before the actual model will give necessary background and work as a kind of bridge from the research material of the previous chapters to the model. They will also explain different parts of the model.

Notes on the Model

The first section will present the philosophical rationale and basic aims of the model (see Table 8). The rest of the model is divided into three parts: upper level, middle level, and local level describing different organizational planes of the SDA Church structure. Altogether this structure has five levels: General Conference, world divisions as parts of the General Conference, union conferences, local conferences, and local congregations. The actual operation of music programs will take place as indicated in the bold-faced type including the division (upper level), union or local conference (middle level), and local congregation (local level). The other levels (regular print) will play a minor part in this system. On each level the essential aspects of organized music ministry will be described: (1) mission, (2) goals and objectives, (3) content and activities, (4) organization and personnel considerations, (5) necessary facilities, (6) finances, and (7) the system of evaluation.

TABLE 8

OUTLINE OF AN ORGANIZATIONAL MODEL FOR A COORDINATED
PROGRAM OF MUSIC MINISTRY FOR THE SEVENTH-DAY
ADVENTIST CHURCH IN NORTH AMERICA AND EUROPE

PHILOSOPHY OF MUSIC MINISTRY

AIMS

I. UPPER LEVEL

- | | |
|---|---|
| A. <u>North American field</u>
(General Conference/
division) | B. <u>European field</u>
(General Conference/
division) |
|---|---|

II. MIDDLE LEVEL

- | | |
|---|--|
| A. <u>North American field</u>
(union conference/
local conference) | B. <u>European field</u>
(union conference /
local conference) |
|---|--|

III. LOCAL LEVEL
(**local congregation**)

The following aspects of organized music ministry
will be considered in connection with each
administrative unit (bold face):

1. Mission
2. Goals and objectives
3. Content and activities
4. Organization and personnel
5. Facilities
6. Finances
7. Evaluation

Philosophy of Music Ministry

The statement of philosophy as follows is concerned with basic considerations and underlying assumptions of music ministry. It offers fundamental, ideological principles, and guidelines to the model. As its theological framework this research project used the contrapuntal design developed by Johansson (1984). Major Adventist literature on music ministry was also reviewed, analyzed, and compared with Johansson's ideas. In addition, studies relating to the social setting of music ministry and to the psycho-physiological impact of music on people were reviewed in order to seek experimental support for the philosophy. (The number before each note refers to the respective number in the actual statement of philosophy on Table 9)

1. Humanity was created in God's image, a free and independent moral agent. The creative ability in each person is part of this very image, not only to be used in connection with the arts but in all areas of life. Creativity is a part of man's being. God creates *ex nihilo*, man uses and reorganizes pre-existing, God-given materials. Still each individual's works can be unique and creative and bring glory to the Creator. Beautiful and harmonious works of art have been created by Christian artists and other artists who, although not professing Christians themselves, have worked within the biblical thought context. Individual Christians and the church as a corporate body are privileged to take part in the continuing task of nurturing, further developing and promoting creative talents in various areas. Faithfulness to this task may greatly contribute to the richness and abundance of life that Jesus promised to his followers (John 10:10). As long as the church sponsors creativity breaking new ground imaginatively and with Christian integrity and not the

commercialized mass culture, its program of music ministry can make an impact on the culture outside the church. It will make a difference with a program which has a clear purpose based on biblical principles and with musical presentations--not necessarily large works by widely recognized composers, but music which is creative, well-prepared and well-performed. There can be a great genius manifested even in brief simplicity (see this study, p. 217-220, 263, 288).

2. In Biblical times, people held music in high regard. It was given an important place in sacred history. When the Hebrew people crossed the Red Sea they sang a song of deliverance. Later, when they gathered to praise God in their temple, vocal and instrumental music well organized and performed, at God's particular command (2 Chr 29:25), played a vital role. The Bible also states that Jesus sang (Matt 26:30). At least two times in his epistles the Apostle Paul encouraged the early church to "sing psalms and hymns and spiritual songs" (Col 3:16 and Eph 5:18-20; see this study, pp. 22-26).

Later in the SDA Church its pioneers, James and Ellen White especially, were supporters of music ministry. Ellen White understood that there was need for a system, order, and higher standards in SDA church music. Four times during this century the General Conference of SDA has taken an official stand on church music issues. In 1975 the Annual Council of the international SDA Church advised local conferences to develop a pilot program of coordinated music ministry, a program that could be used as a model in other conferences. The model developed in this study could be one concrete response to the special need expressed by the General Conference (see this study, pp. 69-83, 87, 274)

3. One of the purposes of this study was to reveal the biblical principles that could guide church musicians, composers, and music organizations in their work in general and especially in the challenging task of choosing music for various needs. In church, as well as in Christian life, everything must have a purpose that is rooted in something greater than itself. The principles of aestheticism may be valuable as a check of musical quality. If, however, church music is only measured with these standards, it has a tendency to become too legalistically bound to technical regulations. The beauty is seen as an end itself, for its own sake, and it may take the place that belongs to God. Pragmatism, on the other hand, emphasizes communication but may lead to serious dichotomy between the musical form and gospel content. Each of them is in danger of going its own way without regard for the other. Church music often becomes a mere psychological conditioner trying to follow the whims of changing human tastes. When biblical principles are taken seriously, the standards will be determined from another source outside of the arts, even outside of man, and then applied to the arts. The world of music, especially church music, cannot be free from the judgment of the Word of God, for biblical truth speaks to all situations. This study has made an earnest effort to base the model of music ministry on sound Bible-based principles (see this study, pp. 13-20).

Jesus was the Son of God. When He became man He took the role of a suffering and humble servant. He was tender, compassionate, sympathetic, and considerate of others. Constantly He was active serving both God and humanity. In this role He was a real model to every minister of music, music director, or church music composer. If the example of Jesus is followed, the primary concern

of church musicians is not for music but for the people and their pastoral care. Church musicians are undershepherds. They are to minister to the sick and pray with the needy. It is vital that their lives are consistent with the principles they represent. Their musical presentations are not performances but ministry, comparable to the work of gospel ministers. They also recognize that their attitudes are reflected in the people working under their direction. If they manifest a tendency to pride themselves on their talents or to display their skills, the choir or orchestral members will tend to do the same. The church musicians who carry this servant-role support congregational participation and togetherness and are responsive to the congregation's thinking. Pastoral love, as far as Jesus was concerned, did not, however, mean that He was ready to do whatever the people wanted. His love extended further than this. It was responsible love that took into account their final well-being. Jesus came down in order to lift humanity up, to help them grow. This kind of educational task must be an inseparable part of the program of music ministry on each level of the organization (see this study, pp. 225-228, 269, 284-286).

4. The history of arts being part of human history reflects the conflict between good and evil. Because of man's fallen condition every culture is corrupted by sin. Referring to the cumulative character of corruption, the Bible stated that "in the last days," especially, "there will come times of stress" (2 Tim 3:1). The attitudes of people toward spiritual things are reflected in the music they either compose or listen to. Several writers quoted in this study (Bernstein, 1976; Cooper, 1967; Edgar, 1986; Grout, 1980; Macmurray, 1968; Malraux, 1951; Rookmaaker, 1975; Routley, 1967; Schaeffer, 1976; Stefani, 1981) were concerned about the

condition of the arts of the 20th century. They spoke about a destruction or supreme crisis of the Western culture, about an increasing humanism, agnostic tendencies of musicians and about a rebellion against the structured order of the created universe. The arts, including music, were becoming a kind of pantheistic religion. The emotional experiences received through arts were accepted as a fundamental way of knowing without referring them to any absolute standards. Basically this process has been a spiritual crisis (see this study, pp. 20-21, 38-40, 121-129, 130-135, 294-296).

In the music composed for entertainment purposes, especially in rock music, these tendencies were even more obvious. To the effects of music were added the stage acts with all kinds of artificial devices and rituals which expressed analogues or allusions to evil even more powerfully than just the use of acoustical devices alone could do. They were able to express meaning at a deep level. This kind of music brought to the young people of the entire world the concept of a pragmatic and fragmented world, a world in which humanity with all its despair, alienation, shallowness, selfishness, and rebellious and hedonistic inclinations was the center (Edgar, 1986; Pattison, 1987; Rookmaaker, 1975; Schaeffer, 1973 and 1976; see this study, pp. 129-130, 135-136, 270-273, 296-298).

If one wants to further describe the basic premises of this entertainment or mass (pop) culture, the following characteristics could be found: (1) quantity--mass production, (2) material profit, (3) novelty, (4) immediate gratification, (5) easy consumption, (6) least common denominator, (7) success first of all, (8) unrealized idealization, (9) mediocrity, (10) sensationalism, and (11) transience. It is readily apparent that they are diametrically opposed to the gospel principles which could

be described with the following terms: individuality, non-materialism, creativity, sacrifice, discipleship, joy, high standards, principles above success, reality, encouragement of the best, meekness, and permanence (Johansson, 1984; see this study, pp. 234-239).

Music alone, without a text, is able to communicate different emotions precisely. That was found by Clynes, Nettheim, and Walker (1974, 1977, and 1983). Through the essentic forms which are genetically programmed in the human brain, music may express such emotions as grief, anger, sex, joy, love, hate, and reverence. Essentic forms were compared to a key that fits certain locks in the nervous system. Clynes went even further when he stated that music through its "inner pulse" may communicate an essential aspect of the composer's identity or point of view. Horning (1982), in harmony with Langer (1953 and 1962) and Clynes, described a piece of music as a concrete expression of the composer's subjective life of feeling in the outside world where others may experience it. Edgar (1986), on the other hand, spoke about paradigms or thought categories--absolutistic or relativistic views, hierarchic or egalitarian views, pessimistic or optimistic views--moral codes and social structures through which musical meanings are filtered. Other writers such as Frith (1987), Gardner (1982), Radocy and Boyle (1979), Rookmaaker (1978), Shepherd (1977), and Wolterstorff (1980), agreed with Edgar that music functions in society as a symbolic representation of things, ideas, and behaviors (see this study, pp. 156-163, 178-181, 198-204).

Music really has the ability to communicate. This potential can be used for both good and evil. In worship or in evangelistic meetings an appropriate selection of music may convey the gospel message in a way that even surpasses the

sermon. On the other hand, since the fall humanity's creations often express the negative and sinful, inimical to the character of God. If in religious music ideas and behaviors which are entirely strange or incompatible with Christian values are connected with the gospel content, a distorted picture of Christian faith will be communicated. This may come about by means of a musical structure, performance practice, and an association through designative meanings. Mental pictures and compound images, stored in human memory, are created through associations. In those compound images the forms of feeling and the forms of music are stored in the same categories. New events in the emotional life are often experienced in response to music. As far as a faith life is concerned it is often closely related to both--feeling and music. If incompatible associations are stored in human memory and if they are reinforced by continuing repetition, they may have a lasting impact on one's attitudes toward music and religion. It takes real effort to change these kinds of associations. Some new information--a piece of music in an unfamiliar style--that has only little or no relation to a person's past has no easy access to his/her memory system (Edgar, 1986; Horning, 1982; Pattison, 1987; Rösing, 1980; Schaeffer, 1973, 1976; see this study, pp. 102, 130-136, 174-176, 178-181, 194-196, 230-231, 236-239, 270-273, 294-298).

5. Adventist writers have emphasized that in order to "augment and enforce" the Church's message it should not only be preached but sung as well. Distinctive and well-chosen music may go even beyond the words. Music affects moods as well as attitudes. When moods, appropriate associations, and structural characteristics are combined, thoughts can be suggested. Regarding songs, the text must be in harmony with the teaching of the Church. All possible forms of

sacred music--hymns and songs used in church or home, choral and instrumental music performed in worship or in public evangelism--should participate in the teaching of biblical truths (Edgar, 1986; Leno, 1976d; and Rösing 1980; see this study, pp. 102-103, 136, 194-196, 201-204, 327).

6. The Church musician's most difficult task is to keep a balance between the incarnational and transcendental aspects of church music. It is important to be human and relevant. At the same time, however, one should be careful that religious music does not become identified with incompatible values. God is also holy and mysterious, outside the scope of humanity's existence. Music that discloses the immanency of God must be relevant and communicate in a language that people can understand. The issue is not, however, the degree to which music pleases but its familiarity within the cultural context of listeners. Because of the differences within a congregation in social and educational background as well as musical talent, music ministry needs to take into consideration the actual, real, and exact capability of church members to handle the musical material offered to them. The experience of music at present is firmly related to the past. The compound images of human memory which contain musical experiences are a result of a life-long development. Every sensory impulse experienced during one's lifetime is stored in the brain. These images are not precise records of external reality, however. They are, rather, records of individual perceptions of this reality and therefore subject to many biases. This, together with the fact that music is closely related to the life of feeling, makes the musical experiences at present often very personal and sensitive (Eccles, 1973; Horning, 1982; see this study, pp. 176-178, 228-230).

In spite of the value of relevancy, the gospel content and the prophetic mission of music ministry should not be distorted by an overemphasis on relevancy. God is not an "over-familiar buddy" or "bosom pal" across the street. He is holy, omnipotent--mystery that humanity cannot fathom. Music with majesty and a certain amount of abstractness and ambiguousness (actually inherent in music) is able to express the holiness and otherness of God, qualities that are often lacking in the modern world saturated by easy consumption, sentimentality, and entertainment. In the quest for a balance between immanency and transcendency, it needs to be stated that there are different stresses. The music used in public evangelism obviously leans toward the incarnational side, whereas the music planned for worship services often emphasizes the majesty, holiness, and mystery of God. This is one way that the worship experience can contribute to Christian growth and maturity (see this study, pp. 117-118, 230-231, 254-256).

7. The SDA Church has promulgated a holistic life-style--the harmonious development of spiritual, mental and physical powers of human beings. When individuals are restored through the redemption in Jesus Christ, the fragmented pieces of life are put together. This kind of unity and dedication can be a positive testimony to others. It extends to every sphere of life, be it economic, social, political, domestic, religious, or aesthetic. It also has an impact on the quality of music chosen. Whatever is part of the Christian life is part of one's faith life as well. Everything is subject to the scrutiny of gospel principles (see this study, pp. 222-224, 243-245).

This aspiration toward an integrated existence also requires a balance between intellectual and emotional elements in music. Music that is dry and

mechanistic lacks inspiration reflecting formalistic religion. On the other hand, music which is charged with emotionalism and sentimentalism tends to support an attitude that avoids the acceptance of ultimate responsibility (Routley, 1967). The Christian is supposed to sing in spirit and in understanding (1 Cor 14:15). Religious music with emotional overtones offers a kind of Dionysian enjoyment or hedonistic self-pleasure but it does not support spiritual maturity because humanity is made the center. When decisions in spiritual life need to be made the emotions should be held in subjection to reason and conscience. It is only the mind surrendered to Christ that can make those day-by-day decisions which keep one on the Christian path (see this study, pp. 37, 245-247, 273, 300-304).

8. The principle of stewardship includes two aspects: (1) the subjective "doing one's best," and (2) the more objective "growth aspect." The first one encourages participation and active involvement of all possible talents found within a congregation. It gives a motivation to plan and organize an effective church music program and inspires careful preparation of music performed in church services or other meetings. The growth aspect, on the other hand, calls for continuing education. Growth is a natural part of human life. Spiritual experience or natural gifts do not bring with themselves musical skills or an ability to determine beauty and value in music. Often most popular music of a time period is not the best music because the taste of the majority cannot be trusted regarding artistic values. Religious experience has to be combined with patient training of skills and careful study of musical knowledge. New attitudes and tastes are not developed without effort. Because of the way the human memory systems operate, a child's musical experiences have a great impact on his/her later attitudes toward music. Present

musical experiences are always viewed in their relation to the past. Therefore the importance of a coherent and comprehensive program of music education as a part of music ministry cannot be overemphasized. It is useful for all age groups, but to the children and youth of any church it is vital (see this study, pp. 174-176, 250-254, 274-275, 305-309).

9. One question to which church musicians have to give an answer is their position on the matter of methodology. A great number of apparent blessings and conversions is experienced, and spiritual commitments made, in response to music which, according to the standards presented in this study, would not be in harmony with biblical principles. There is an abundance of so-called gospel music, for instance, that expresses the pragmatic world view and the values of mass culture rather than gospel concepts. The results (large audiences and conversions) regardless of how worthy these outcomes may be, should not, however, dictate the methods or the quality of music chosen. The methods depend on humanity's fallen condition. God in His sovereignty is able to use anything to His glory, even methods and actions which in themselves are not acceptable. Moses was instructed by God to speak to the rock for water. Instead he disobeyed and smote the rock. Water still came--he got the desired result (Num 20). Judas's act of betrayal was one factor that led to the crucifixion of Jesus which made salvation possible to human beings (Matt 26, 27). To both of these examples an apparent blessing was related. It did not mean, however, that the method was accepted by God. The men had to carry the responsibility for their actions. Right methods and actions are vital, and they are indications of man's obedience to God. Without true spirit all artistic values are religiously worthless. Results should be left in faith to

God. Methods are in humanity's hands--results are in God's (see this study, pp. 242-243, 272-273, 298).

10. Muzak music used in factories, supermarkets, and offices is intended to increase productivity and sales, reduce absenteeism, errors, and fatigue, and to enhance both employee and customer satisfaction. This system is a skillful, scientific and preconditioned way of using designative meanings in music. Human behavior is manipulated according to a certain prearranged plan. A piece of classical music, for instance, can be taken from its original function and used to create new associations. This use of music tends to treat people as a thing, not as independent human beings who are able to make their own decisions. If this method is used in a spiritual connection, not only human beings created in God's image are underestimated but the work of the Holy Spirit as well. Music does have its place in worship and evangelistic meetings. The church should, however, be careful not to become too dependent on musical effects. It is important to recognize that the Christian religion is complete as a means of salvation even without any additional musical or other artistic touches (Hannum, 1969e). In addition, the human response to music may often be fairly unpredictable. A piece of music that seems to help certain persons to reach a responsive mood may offend others and lead them beyond the reach of the Holy Spirit's ministry (Keenan, 1984; Lundin, 1967; Rösing, 1980; Warr & Patrick, 1984; Wokoun, n.d.; see this study, pp. 116-117, 163-166, 196-198, 231-233, 293-294, 298).

11. As was stated earlier, the human memory system always compares new information to the information previously stored in long-term memory. This way it tries to operate with a minimum effort-maximum efficiency principle and to protect

the human mind by not giving too much attention to changing whims of life which have no long-term value. The principle of faith, "the conviction of things not seen" (Heb 11:1) also contains the aspect of faith action and risk-taking because God can be trusted. One should not therefore be left a victim of his/her past or the victim of his/her memory system. To accept new music and to learn new hymns and songs may require some effort, but the rewards are in proportion to the effort (Horning, 1982; Roederer, 1975; see this study, pp. 174-176, 248, 304).

Mass culture proclaims novelty, immediate gratification, and transience. On the other hand, creativity, sacrifice, and permanence are the principles emphasized by Bible writers. One aspect of maturity both within a culture in general and in an individual life is the willingness to forgo an immediate, and perhaps lesser, gratification for the sake of future and ultimate gratification. In the music area it means that a person consciously chooses music that retains its value and, even by frequent repetitions, gains more pleasant affective power. One of the musical analogues of faith action is the concept of delayed gratification, aspiration toward spiritual maturity. In spiritual life, maturity is reached only through patience and discipline. In music a greater gratification is reached when one is willing to forgo the immediate and wait for the ultimate. The Christian strives for maturity in all things. Music can function as a training school to spiritual maturity (Lundin 1967; Meyer, 1969; see this study, pp. 187-190, 248-249, 304-305).

12. The universal artistic principles, such as continuity, coherence, diversity, purposefulness, hierarchy, balance, tension, release and symmetry, do not express a moral truth but can function as a guide to composers in their quest of establishing and understanding "truth" in music. From this perspective, music can

be seen as a microcosm of the ordering world. Faithfulness to these principles can strike an unconscious chord of response in the human mind and enlarge its capacities and senses of discrimination to important values. Consciousness of human dependence on these principles has gradually been eroding, however, which seems to be part of the general process and breakdown of law and order in a society in which God's authority is questioned. The emphasis on human imagination, inspiration, ecstasy, and subconscious and free associations has taken the place of faithfulness to universal principles (see this study, pp. 121-129, 256-258, 276, 309-312).

Statement of Aims

Based on the foregoing philosophy, the statement of aims describes general and long-range consequences of music ministry. Some of the items listed cover the whole sphere of human existence. The aims are divided into four categories: worship and witness, ministry, education and training, and application and administration. These categories characterize the basic activities of a New Testament church. In each area music ministry has a vital role in the church (Table 9).

Upper and Middle Levels

On the upper level of the SDA Church organization the music program is administered by division Offices of Church Music. The territories of the three divisions in question--the North American Division and the Euro-Africa and Trans-European Divisions' European sections, form, to some extent, culturally uniform

TABLE 9

AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF
MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST CHURCH
IN NORTH AMERICA AND EUROPE--PHILOSOPHY AND AIMS

PHILOSOPHY OF MUSIC MINISTRY

1. The ability, compulsion and necessary raw materials for the creative work were given to human beings as gifts of creation. In the fall the creative energy was weakened but not lost. Through restoration made possible in Jesus Christ, the creative talents are liberated once more, intensified and sanctified because a direct link is opened to God, the source of all creativity.
2. Music has been honored with an important task in sacred history. From the time of creation when "the morning stars sang together" (Job 38:7) to the time of the new earth when the redeemed will join in the song of Moses and the Lamb (Rev 15:3), music intended to bring glory to God has played and will play a role in the plan of salvation.
3. The Bible is the basis and ultimate norm regarding the philosophy and practice of music ministry. The insights based on Biblical theology provide the foundation and corrective for the role and work of church musicians, composers, music organizations and for the decisions made when music is selected for different purposes.
4. Art including music, in any age, is an expression of characteristic attitudes and views of people toward important and basic concerns of life. Because of their fallen condition the creative work of human beings inevitably shares the dilemma of the conflict between good and evil. Even their creating is often marred by sin representing analogously the negative and sinful, inimical to the character of God, rather than the image of God, the original and perfect nature of mankind.

TABLE 9--Continued

PHILOSOPHY OF MUSIC MINISTRY	
5.	One of the tasks of religious music in Seventh-day Adventist homes and churches is to reinforce the basic theological doctrines of the Church, especially, Christ's sacrifice on the cross, His ministry in heaven, the commandments of God including the Sabbath and the second coming of Christ. Appropriate associations and structural characteristics of music will analogously support the message.
6.	There are two uncompromising, apparently opposing aspects in the Godhood: immanence and transcendence. In Christ God became man. He was relevant and communicated in human language. In spite of that He remained sinless. The same God is also a great mystery. He is holy and omnipotent who hates sin. Church music based on biblical principles should express both of these qualities.
7.	The ideal Christian life is an integrated existence, a unified, harmonious whole. There are no separate compartments. Whatever is part of Christian life is part of one's faith life as well. Decisions concerning the choice of music are based on musical-theological judgments. As far as reason and emotion are concerned music requires an integrated, simultaneous and balanced appeal to them.
8.	Creation and redemption continuously remind human beings of the fact that everything they may have, be it time, talent or money, is a sacred trust from a loving God to be used in unselfish service for the Giver and for mankind. According to the parable of talents presented by Jesus (Matt 25:14-19) faithful servants are expected to do their best and to increase the gifts they have received. It is true that God does not reject anyone on artistic grounds. He judges the motive and the heart. But he is honored when the talents given by Him are cultivated, even to the highest possible degree of perfection.

TABLE 9--Continued

PHILOSOPHY OF MUSIC MINISTRY	
9.	Man is responsible for the methods and actions used. They are indications of his/her obedience to God. Results, although they may seem worthy, are not to dictate the methods. Obvious blessings and conversions effected by questionable music are more a sign of God's sovereignty than of His approval.
10.	Spiritual experience is not the same as musical experience. The appeal or response to music is not the same as the appeal or response to the influence of the Holy Spirit. Music in worship and public evangelism does have its legitimate place but should not displace the work of the Holy Spirit. Too much dependance on music may bring into the solemn encounter with God a questionable element of manipulation with human minds.
11.	Active faith involves risk-taking for faith is a "conviction of things not seen" (Heb 11:1). Evidences from the past are the basis for the confidence at present. Musical analogue of faith action means the use of new and unfamiliar music, music that breaks new ground not only imaginatively but also with integrity. It also means an effort toward maturity. Music with a delayed gratification aspect supports and encourages discipline and maturity both in spiritual life as well as in life in general.
12.	There are moral laws and laws of nature. There are also universal principles that govern the artistic realm. God has appointed this natural design at the root of material existence--a design that the artist either intuitively or intellectually must subscribe to if what he/she creates is to be in harmony with the ordering world.

TABLE 9--Continued

STATEMENT OF AIMS

The aim of the coordinated program of music ministry for the Seventh-day Adventist Church is:

WORSHIP AND WITNESS

1. To bring glory to God by musical means
2. To help church members experience the awareness of God's presence through worshipful music
3. To encourage congregational participation in singing
4. To help the church use its musical resources in the fulfillment of its mission, the proclamation of the everlasting gospel
5. To encourage church members to share the good news about Jesus using their musical talents
6. To make a positive impact on the culture outside the church through a music program that supports creativity and maturity and has a purpose based on biblical principles

MINISTRY

7. To express through music different aspects of Christian experience
8. To impart a sense of unity among God's family
9. To support church members in their spiritual and musical growth
10. To meet people's spiritual needs through musical experiences in church, home and community
11. To foster fellowship among professional and non-professional musicians within the church

TABLE 9--Continued

STATEMENT OF AIMS	
EDUCATION AND TRAINING	
12.	To nurture the expression and development of creative abilities
13.	To cultivate and teach a balanced approach to music that reflects biblical principles
14.	To motivate church members to be involved in corporate musical experiences and to grow in their understanding of the value and role of music ministry
15.	To promote the principle of stewardship that tends to maximize the musical resources of the church
16.	To encourage traits of loyalty and commitment in church members through active participation in church music programs
17.	To encourage church members, especially children and youth, to develop their musical talents and skills in order to secure sufficient, qualified young talent to serve the church
18.	To help church members recognize that music is able to communicate and express both positive and negative aspects of life
19.	To provide opportunities and means for musicians and pastors to broaden their understanding of the biblical principles of music ministry
APPLICATION AND ADMINISTRATION	
20.	To encourage theological concern for music ministry and the development of music standards on that basis
21.	To develop and coordinate musical resources and materials
22.	To integrate music into the total ministry of the Church
23.	To provide, in consultation with administrative leadership, necessary financial, personnel and material resources for the program of music ministry
24.	To encourage cooperation and communication between musicians and pastors/church administrators

areas. The territory of the General Conference which comprises the whole world is so varied that it would be difficult to run a music program on that geographical basis.

On the upper and middle levels the model is divided into two parts including the North American and European fields. This dividing is necessary because of different conditions. In North America the SDA Church is one administrative unit, the North American Division, in which the English language covers the whole territory. Because of this the role of the division Office of Church Music is central. The large membership with one common language makes it possible to develop programs and products, and to publish literature and other music materials. In Europe, which is divided into a number of independent countries, almost every country forms a union conference with its own language. In that system the union Office of Church Music has an important role. In some cases, as for instance in Finland and Norway where the music work is concentrated on conferences, the conference Office of Church Music can have a similar role as the union office in other countries. The local conferences may use this model adapting the union music program to their own situation (Tables 10 and 11).

Mission, goals and objectives, content and activities

The statement of mission as well as that of goals and objectives define the basic functions of music ministry on each administrative level. The content and activities sections, on the other hand, list various procedures needed to fulfill those functions. The goals, objectives, and activities listed in the model are not in any way

TABLE 10

AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF
MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST CHURCH
IN NORTH AMERICA AND EUROPE--UPPER LEVEL

I. UPPER LEVEL (General Conference/division)	
A. <u>North American field</u>	B. <u>European field</u>
<p>1. Statement of Mission</p> <p>The mission of the North American Division Office of Church Music is to contribute to the effectiveness of local churches located in its territory and to their musical and spiritual growth developing programs, products and services needed to establish, administer, enlarge and improve music ministry.</p>	<p>1. Statement of Mission</p> <p>The mission of the division Office of Church Music in the European field is to support the work of union/conference Music Coordinators by planning and organizing continuing education seminars and workshops for them and coordinating interunion musical events.</p>
<p>2. Goals and Objectives</p> <p>The North American Division Office of Church Music is committed:</p> <ol style="list-style-type: none"> To conduct research and evaluation in areas of program, curriculum and product development related to music ministry To select, prepare and disseminate music materials that will enrich worship services and evangelistic meetings and help church members to broaden their understanding of biblical principles of music ministry To support the work of church music composers and performers and make their works known in public 	<p>2. Goals and Objectives</p> <p>The division Office of Church Music in the European field is committed:</p> <ol style="list-style-type: none"> To work in close cooperation with Adventist colleges, especially with their theology departments and encourage them to include courses in music ministry as part of their curriculum To work in advisory capacity for the <u>Review and Herald</u> and <u>Ministry</u> magazines To counsel and support union/conference Music Coordinators in all questions dealing with music ministry

TABLE 10--Continued

I. UPPER LEVEL (General Conference/division)	
d.	To work in close cooperation with Adventist schools, especially with the Theological Seminary and college religion departments and encourage them to include courses in music ministry as part of their curriculum
e.	To work in advisory capacity for the <u>Review and Herald</u> and <u>Ministry</u> magazines
f.	To counsel and support conference music directors in all questions dealing with music ministry
g.	To develop leadership styles that motivate church members to participate in music ministry
h.	To help conferences to find qualified musical leadership to direct their music programs
i.	To provide education for church musicians and pastors in the content area of music ministry
j.	To develop organizational models that maintain regular communication between the Office of Church Music and other departments and ministries of the church
k.	To advise conferences in questions related to musical instruments and the acoustics of sacral rooms
d.	To develop leadership styles that motivate church members to participate in music ministry
e.	To provide education for church musicians and pastors in the content area of music ministry
f.	To develop organizational models that maintain regular communication between the Office of Church Music and other departments and ministries of the church

TABLE 10--Continued

I. UPPER LEVEL (General Conference/division)	
3. Content and Activities	3. Content and Activities
Based on foregoing aims, goals and objectives the North American Division Office of Church Music will:	Based on foregoing aims, goals and objectives the division Office of Church Music in the European field will:
<ul style="list-style-type: none"> a. Survey the material and training needs of conference music programs and maintain files of trained and/or potential SDA musicians b. Publish a monthly journal for Adventist professional and volunteer church musicians, other printed materials such as vocal and instrumental music, handbooks, literature dealing with various aspects of music ministry and audio-visual materials c. Work together with professionals in music ministry in order to publish articles on different aspects of this discipline in the <u>Review and Herald</u> and <u>Ministry</u> magazines d. Establish a scholarship fund to support the work of church music composers and performers within the SDA church e. Arrange contests and other opportunities for composers to write new music for the church f. Release recordings of Adventist musicians and music organizations and arrange for performance opportunities in national and local radio and TV programs g. Organize music ministry workshops, leadership seminars and retreats for conference music coordinators h. Organize methods and materials clinics for conference music coordinators and music personnel of local churches 	<ul style="list-style-type: none"> a. Survey the training needs of union/conference Music Coordinators and maintain files of trained and/or potential SDA musicians b. Work together with professionals in music ministry in order to publish articles on different aspects of this discipline in the <u>Review and Herald</u> and <u>Ministry</u> magazines c. Organize music ministry workshops, leadership seminars and retreats for union/conference Music Coordinators d. Organize interunion and division-wide church music conferences, clinics, or music groups (choral and/or instrumental) in cooperation with union/conference Music Coordinators e. Give guidance to and develop music standards in cooperation with union/conference Music Coordination and the spiritual leadership of the church, standards that are based on musical and theological argumentation f. Prepare and evaluate, in cooperation with union/conference administration, music staff and representatives of local music personnel, models of working policies, qualification needs and position descriptions for music personnel on different levels of the organization

TABLE 10--Continued

I. UPPER LEVEL (General Conference/division)	
<p>i. Organize interunion and division-wide church music conferences, clinics, or music groups (choral and/or instrumental) in cooperation with union administration and conference music coordinators</p> <p>j. Prepare courses in the content area of music ministry for professional and non-professional church musicians and pastors using the Home Study International system</p> <p>k. Give guidance to and develop music standards in cooperation with conference music coordinators and the spiritual leadership of the church, standards that are based on musical and theological argumentation</p> <p>l. Prepare and evaluate, in cooperation with conference administration, music staff and representatives of local music personnel, models of working policies, qualification needs, position descriptions and employment contracts for music personnel on different levels of the organization</p> <p>m. Establish, in cooperation with conference and local music staffs, standards for the evaluation of music programs on different levels of the organization</p>	<p>g. Establish, in cooperation with union/conference and local music staffs, standards for the evaluation of music programs on different levels of the organization</p>
<p>4. Organization and Personnel</p> <p><u>General Conference.</u> The General Conference of the SDA Church will have a music committee which operates under the auspices of the Department of Church Ministries. This committee is appointed by the General Conference executive committee</p>	<p>4. Organization and Personnel</p> <p><u>General Conference</u> (see the left column)</p>

TABLE 10--Continued

I. UPPER LEVEL (General Conference/division)	
<p><u>North American Division.</u> The Office of Church Music is part of the Department of Church Ministries. It has its own full-time director, who carries the position title of division Music Coordinator, and a Music Coordinating Advisory committee. In addition, the office may have other personnel, assistant music coordinators, editors and secretaries as as needed.</p> <p>The Music Coordinator has an associate director status and is elected by the constituency. He/she works under the direction of the division executive committee and the division officers. The Music Coordinator is the chairman of the Music Coordinating Advisory and a member of the Church Ministries Council. It is recommended that he/she is also a member of the division executive committee</p>	<p><u>European field.</u> The division Office of Church Music in the European field is part of the Church Ministries Department. It has a part-time director, who carries the position title of division Music Coordinator, and a Music Coordinating Advisory committee. Secretarial help is provided as needed.</p> <p>The Music Coordinator has an assistant director status and is elected by the division executive committee. He/she works under the direction of the division executive committee and the division officers. The Music Coordinator is the chairman of the Music Coordinating Advisory and a member of the Church Ministries Council.</p>
<p>5. Facilities</p> <p>The facilities that would be necessary for the division Office of Church Music would include: offices for the staff, music library, conference room, auditorium, piano, organ and recording studio.</p>	<p>5. Facilities</p> <p>The facilities that would be necessary for the division Office of Church Music would include: offices for the staff and a music library.</p>
<p>6. Finances</p> <p>The major sources of financing are division budget, sale of music material, registration fees of participants and private donations.</p>	<p>6. Finances</p> <p>The source of financing a division Office of Church Music is the division budget.</p>

TABLE 10--Continued

I. UPPER LEVEL (General Conference/division)	
7. Evaluation	7. Evaluation
In order to receive regular feedback from the field the division Office of Church Music:	In order to receive regular feedback from the field the division Office of Church Music:
a. Maintains active contact with conference Music Coordinators	a. Maintains active contact with union/conference Music Coordinators
b. Visits regularly in local churches	b. Visits regularly in unions, conferences and occasionally in local churches
c. Meets conference and local music personnel in workshops, and/or methods and materials clinics	c. Meets union/conference music personnel in various workshops

TABLE 11

AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF
MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST CHURCH
IN NORTH AMERICA AND EUROPE--MIDDLE LEVEL

II. MIDDLE LEVEL (union or local conference)	
<p>A. <u>North American field</u> (union conference/local conference)</p> <p>1. Statement of Mission</p> <p>The mission of a local conference Office of Church Music is to help local congregations and their music personnel administer, enlarge and improve their music ministry so that it will contribute to the spiritual and musical growth of the congregations and their individual members.</p> <p>2. Goals and Objectives</p> <p>The Office of Church Music in local conferences is committed:</p> <ol style="list-style-type: none"> To bring new ideas, set new directions so that the music personnel in local churches can keep up-to-date on their ministry To sponsor the work of church music composers and performers, and make their works known in public To use the local church in which the conference Office of Church Music is located as an experimental church and as an example to other churches within the conference 	<p>B. <u>European field</u> (union conference/local conference)</p> <p>1. Statement of Mission</p> <p>The mission of the union Office of Church Music in the European field is to develop programs and services that help local music personnel to administer, enlarge and improve their music ministry so that it will contribute to the spiritual and musical growth of the congregations and their individual members.</p> <p>2. Goals and Objectives</p> <p>The union Office of Church Music in the European field is committed:</p> <ol style="list-style-type: none"> To conduct research and evaluation in areas of program and curriculum development related to music ministry To select and disseminate music materials that will enrich worship services and evangelistic meetings and help members to broaden their understanding of biblical principles of music ministry To bring new ideas, set new directions so that the music personnel in local churches can keep up-to-date on their ministry

TABLE 11--Continued

II. MIDDLE LEVEL (union or local conference)	
d.	To work in cooperation with the division Office of Church Music
e.	To work in cooperation with Adventist schools and their music departments and encourage them to include theological aspects of music ministry in their music programs
f.	To counsel and uphold local music personnel in all questions dealing with music ministry
g.	To provide education and training for local music personnel and pastors in the area of music ministry
h.	To create a warm and sharing fellowship among professional and non-professional musicians
i.	To promote a team approach between local pastors and music personnel
j.	To promote the idea of community choir as an outreach method in local congregations
k.	To encourage local church musicians and music organizations to use their talents and minister to people outside the church (hospitals, prisons, nursing homes, etc.)
l.	To plan and coordinate music programs for camp meetings and major evangelistic crusades
m.	To advise local congregations in questions dealing with musical instruments and other equipment needed to run a successful program of music ministry
d.	To sponsor the work of church music composers and performers and make their works known in public
e.	To work in cooperation with the division Office of Church Music
f.	To work in advisory capacity for the union paper
g.	To work in cooperation with Adventist schools and their music departments and encourage them to include theological aspects of music ministry in their music programs
h.	To use the local church in which the union Office of Church Music is located as an experimental church and as an example to other churches within the union
i.	To counsel and uphold local music personnel in all questions dealing with music ministry
j.	To provide education and training for local music personnel and pastors in the area of music ministry
k.	To create a warm and sharing fellowship among professional and non-professional musicians
l.	To promote a team approach between local pastors and music personnel
m.	To encourage local church musicians and music organizations to use their talents and minister to people outside the church (hospitals, prisons, nursing homes, etc.)

TABLE 11--Continued

II. MIDDLE LEVEL (union or local conference)	
<p>3. Content and Activities</p> <p>Based on foregoing aims, goals and objectives the local conference Office of Church Music will:</p> <ul style="list-style-type: none"> a. Survey the material and training needs of local music programs and maintain files of trained and/or potential SDA musicians within the conference b. Assemble and provide music materials for local needs c. Publish a newsletter on music ministry for circulation to all churches within the conference d. Establish a scholarship fund to support talented Adventist young people in their music studies e. Include the "Hymn of the Month" and "Anthem of the Month"-Idea into the conference music program f. Arrange performance opportunities for Adventist musicians and music organizations in local radio and TV programs 	<ul style="list-style-type: none"> n. To plan and coordinate music programs for camp meetings and major evangelistic crusades o. To advise local churches in questions related to musical instruments and the acoustics of sacral rooms <p>3. Content and Activities</p> <p>Based on foregoing aims, goals and objectives the union Office of Church Music in the European field will:</p> <ul style="list-style-type: none"> a. Survey the material and training needs of local music programs and maintain files of trained and/or potential SDA musicians within the union b. Assemble and provide music materials for local needs c. Work together with professionals in music ministry in order to publish articles on different aspects of this discipline in the union paper d. Publish a newsletter on music ministry for circulation to all churches within the union e. Establish a scholarship fund to support creative talent and the music education of Adventist young people f. Arrange contests and other opportunities for composers to write new music for the church

TABLE 11--Continued

II. MIDDLE LEVEL (union or local conference)	
g.	Organize conference-wide music festivals in order to provide performance opportunities for individual musicians and music organizations and to initiate local musicians into new methods and materials
h.	Organize special music events for children and youth, such as graded choir festivals and music camps in order to provide performance opportunities and to help them grow in their understanding of music ministry
i.	Organize a conference choir and/or orchestra which, among other things, could prepare larger musical works and perform music in camp meetings and in major evangelistic crusades
j.	Organize choral and instrumental workshops, reading clinics, musicians' retreats and leadership seminars for local music personnel
k.	Arrange special weekend retreats for professional musicians in order to nurture fellowship and discuss common concerns
l.	Organize special retreats for Adventist families in order to make music together and discuss such questions as children's music education and music standards from a biblical viewpoint
m.	Arrange combined workshops and retreats for pastors and church musicians concentrating on theological aspects of music ministry
n.	Organize hymn festivals and workshops in hymnology
o.	Organize "church music schools" in local churches
g.	Release recordings of Adventist musicians and music organizations and arrange for performance opportunities, where it is possible, in national and local radio and TV programs
h.	Include the "Hymn of the Month"-idea into the union music program
i.	Organize conference- and/or union-wide music festivals in order to provide performance opportunities for individual musicians and music organizations and to present biblical principles of music ministry
j.	Organize special music events for children and youth, such as choir festivals and music camps in order to provide performance opportunities and to help them grow in their understanding of music ministry
k.	Organize a conference and/or union choirs and/or orchestras which, among other things could prepare larger musical works and perform music in camp meetings and in major evangelistic crusades
l.	Organize choral and instrumental workshops, reading clinics, musicians's retreats and leadership seminars for local music personnel
m.	Arrange special weekend retreats for professional musicians in order to nurture fellowship and discuss common concerns
n.	Organize special retreats for Adventist families in order to make music together and discuss such questions as children's music education and music standards from a biblical viewpoint

TABLE 11--Continued

II. MIDDLE LEVEL (union or local conference)	
<p>p. Teach local music personnel to adapt the step by step plan of contrapuntal design by Johansson to local church situations</p> <p>q. Give guidance to local music personnel, pastors and members regarding music standards</p> <p>r. Help local churches adapt the models of working policies, qualification needs, position descriptions and employment contracts to their local situations</p>	<p>o. Arrange combined workshops and retreats for pastors and church musicians concentrating on theological aspects of music ministry</p> <p>p. Organize hymn festivals and workshops in hymnology</p> <p>q. Organize "church music schools" in local churches</p> <p>r. Teach local music personnel to adapt the step by step plan of contrapuntal design by Johansson to local church situations</p> <p>s. Give guidance to local music personnel, pastors and members regarding music standards</p> <p>t. Help local churches adapt the models of working policies, qualifications needs and position descriptions to their local situations</p>
<p>4. Organization and Personnel</p> <p><u>Union Conference.</u> Each union conference will have a music committee which operates under the auspices of the Department of Church Ministries. The committee is appointed by the union executive board. The conference Music Coordinators are its members.</p> <p><u>Local Conference.</u> The Office of Church Music in local conferences is part of the Department of Church Ministries. It has a full-time director, conference Music Coordinator, and a Music Coordinating Advisory. Secretarial help is provided as needed.</p>	<p>4. Organization and Personnel</p> <p><u>Union Conference.</u> The Office of Church Music in union conferences is part of the Department of Church Ministries. It has a full-time director, union Music Coordinator, and a Music Coordinating Advisory committee. Other positions and secretarial help are provided as needed.</p> <p>The union Music Coordinator has an associate director status and is elected by the constituency. He/she works under the direction of the union executive committee and the union officers. The Music Coordinator is the chairman of the Music Coordinating Advisory and a member of the Church Ministries Council.</p>

TABLE 11--Continued

II. MIDDLE LEVEL (union or local conference)	
<p>The Conference Music Coordinator has an associate director status and is elected by the constituency. He/she works under the direction of the conference executive committee and the conference officers. The Music Coordinator is the chairman of the Music Coordinating Advisory and a member of the Church Ministries Council. It is recommended that he/she is also a member of the conference executive committee.</p> <p>It is desirable that the Music Coordinator is located in a large or middle-sized congregation not too far from the conference headquarters. There he/she is expected to develop an experimental music program which will serve as a model for other congregations in the conference. In addition to his/her local duties the Music Coordinator will promote music ministry within the whole conference.</p>	<p>It is recommended that he/she is also a member of the union executive committee.</p> <p>It is desirable that the union Music Coordinator is located in a large or middle-sized congregation not too far from the union headquarters. There he/she is expected to develop an experimental music program which will serve as a model for other congregations in the union. In addition to his/her local duties the Music Coordinator will promote music ministry within the whole union.</p> <p><u>Local Conference.</u> The local conferences will be served by the union music staff. They will elect their own representatives to the union Music Coordinating Advisory.</p>
<p>5. Facilities</p> <p>The facilities that would be necessary for the conference Office of Church Music would include: offices for the staff, music library, conference room, auditorium, piano and organ.</p>	<p>5. Facilities</p> <p>The facilities that would be necessary for the union Office of Church Music would include: offices for the staff, music library, conference room, auditorium, piano, organ and recording studio.</p>

TABLE 11--Continued

II. MIDDLE LEVEL (union or local conference)	
<p>6. Finances</p> <p>The major sources of financing for the conference music program are conference budget, registration fees of participants and private donations.</p>	<p>6. Finances</p> <p>The major sources of financing the union music program are union budget, registration fees of participants and private donations.</p>
<p>7. Evaluation</p> <p>The conference Office of Church Music and its program are evaluated by:</p> <ul style="list-style-type: none"> a. Regular visits to local churches b. Meetings with local music personnel and pastors in connection with various workshops and retreats c. Evaluation forms in connection with workshops and clinics d. Opinions expressed in the newsletter 	<p>7. Evaluation</p> <p>The union Office of Church Music and its program are evaluated by:</p> <ul style="list-style-type: none"> a. Regular visits to local churches b. Meetings with local music personnel and pastors in connection with various workshops and retreats c. Evaluation forms in connection with workshops and clinics d. Opinions expressed in the newsletter

all inclusive. They, however, cover such functions that are basic for a successful operation of a music program. A special emphasis is given to those ideas and activities which particularly contribute to the fulfillment of the philosophic rationale of the model. As viewed from this perspective the program is planned to promote creativity, have an influence in the secular culture outside the church, and to explore and teach Bible-based principles and standards of music ministry. It is also intended to support the mission of the Church, proclaim the full gospel message, minister to the musico-spiritual needs of people, encourage the use and development of God-given talents, and to contribute through a balanced diet of music to the unity of the Church and to the spiritual growth and maturity of its members (Tables 10 and 11)

For the success of such a program, not only effective planning is essential but also hard and continuous work to carry out the planned functions and activities. Ultimately, however, success depends on those who lead the ministry and on the content they will give to that program. Every piece of music performed is part of the content which either supports or tears down the basic premises of the program. Content is also at issue when various materials are prepared and produced for publication or when subject matter is considered for lectures, seminars, workshops, classes, and discussions. The following kinds of materials would be essential for a comprehensive program of music ministry: (1) music for choirs, vocal groups, soloists, and instrumental groups to be used in worship services, evangelistic meetings, youth meetings, Sabbath schools, weddings and funerals; (2) materials that reflect and reinforce the Adventist approach to Bible doctrines; (3) songbooks and hymnals for children, youth and adults; (4) manuals, handbooks and

audio-visual materials for conference/union Music Coordinators and for local music personnel. Themes and topics related to the philosophical basis of the model, vital to be studied and discussed in books, articles, seminars or workshops, would include the following examples: theological concerns of music ministry, creativity in Bible terms, unity among diversity of tastes, stewardship of musical gifts, the Adventist Christian in secular culture, hymnology, history of music ministry in the SDA Church, Ellen G. White and music, the place of music in worship and evangelism, etc.

Regarding the publication of music materials and literature, the European field is at a considerable disadvantage compared to the North American Division. The membership in European unions is far too small for any major plans in this sector. If the material, however, would be available in North America, some of it could be used in Europe, either in translations or in English. Language proficiency among the younger generation of European Adventists is fairly high.

Two more explanations are necessary. The content and activities section on the union/conference level mentions the "church music schools" operated by Music Coordinators. These are training events organized for non-professional music personnel of local churches. A "church music school" can include one local church at a time or several churches as long as they are in close proximity. The classes would meet either once a week (2 hours) during 12 weeks, or six times a week during 2 weeks. A quiz would be given to the students at the beginning as well as the end of the course. A certificate would also be awarded to those participants who qualify (Foxley, 1969; see this study, pp. 344-345, 348-349).

The same section also mentions the contrapuntal design of Johansson (1984) which could be applied to local situations and used as a framework for the music ministry program. This design is not intended to be seen as the only way to run a successful music program, but just as one alternative. The weaving of the contrapuntal design, theme by theme, in actual church conditions may take a period of years. It is, however, necessary to keep in mind the entire design--the prophetic goal--when one is contemplating a particular theme or step. When applied, step by step, to a practical situation, Johansson's design would proceed as follows: (1) servant role and relevancy themes, (2) "doing one's best" theme, (3) growth theme, (4) "universal artistic principles" theme, (5) cultural mandate theme, (6) "life of faith an integrated whole" theme, (7) musical testimony theme, (8) "music an analogue of the gospel" theme, (9) "avoiding the features of mass culture" theme, (10) faith-action theme, and (11) transcendency of God theme (see this study, pp. 339-342).

Organization and Personnel

This section of the notes first deals with the basic tasks of music committees in the General Conference and in North American union conferences in order to specify their role in the coordinated program of music ministry. The section also outlines a recommendation concerning the people and organizations which should be represented in music committees or Music Coordinating Advisories on different levels. General qualifications and responsibilities of Music Coordinators are also considered (Tables 10 and 11).

General Conference. The function of the General Conference music committee would be: (1) to recommend broad and general standards of music

ministry for the whole Church, (2) to deliver opinions on questions relating to its area of expertise, (3) to coordinate the work of division Offices of Church Music, (4) to oversee the compilation and editing of new official hymnals published in North America, and (5) to be responsible for the music program of the General Conference sessions.

Union Conferences in the North American Division. The music committees on the union conference level are supposed (1) to coordinate the work of conference Offices of Church Music within the union, (2) to deliver opinions on questions relating to their area of expertise, (3) to oversee interconference and union-wide music activities, and (4) to be responsible for music programs needed for union sessions and other large union-wide meetings.

Members of the music committees or Music Coordinating Advisories. Certain characteristics that seem to be in common for successful programs of denominational music ministry are: (1) cooperation between different administrative levels, (2) adequate communication between pastoral/administrative and music staffs, (3) adequate communication between different departments and ministries of the church in order to secure a certain amount of unity within the denomination regarding the philosophy and practice of music ministry, (4) involvement of the spiritual leadership in the formulation and application of the basic principles for music ministry, and (5) built-in procedure of settling discrepancies related to the philosophy and practice of music ministry. Many of these characteristics are related to the administration of music ministry and to the quality of work done in the committees dealing with church music concerns. Before persons are elected as

members of music committees or Music Coordinating Advisories these viewpoints should be considered (see this study, pp. 459-460, 508-509).

It is recommended that the following offices and organizations would be represented in music committees or Music Coordinating Advisories on different levels of the organization: Office of Church Music, administrative and spiritual leadership, Department of Church Ministries (especially persons responsible for the children's and youth work, worship and Sabbath school), Ministerial Association (evangelism), Education Department, radio and TV ministries, publishing house, organizations responsible for biblical and Ellen G. White research and publications, and professional and non-professional musicians who are active in music ministry. The music committee may appoint working committees or groups as needed.

Qualifications and responsibilities of Music Coordinators. The specific qualifications as well as responsibilities of Music Coordinators differ widely depending on the organizational level and the size of respective administrative units (number of church members) in which these persons are working. The goals, objectives, and activities listed in the model create the basis for both qualifications and responsibilities of Music Coordinators in each unit (division, union, and conference).

On the division level in North America, the Music Coordinator position would require the following qualifications: (1) faithfulness to the doctrines and supportive attitude toward the constitution, bylaws, and policies of the SDA Church, (2) graduate degree(s) in church music and theology/worship or equivalent, (3) considerable knowledge and resourcefulness connected with what is considered good taste and sound judgment in the fields of church music, worship, and hymnody, (4)

broad experience either as a pastor or teacher in the SDA Church, (5) skill and tact in communicating with and relating to pastors and laity of all ages, (6) ability to stimulate interest in church music, (7) demonstrated ability for administrative responsibilities, and (8) if possible, talent and experience in design, layout, and editing of music materials (see this study, p. 424).

The following list includes responsibilities of the Music Coordinator in the North American Division. He/she is supposed to: (1) serve as director of the Office of Church Music and as principal advisor for the president and for the executive committee of the division in matters relating to his/her area of expertise, (2) develop plans for the operation and improvement of the office's activities and services, offering recommendations for the establishment of priorities, strategies, and funding, (3) administer approved plans and programs of the office, (4) prepare the operating budget based on annual and long-range plans of the office, (5) prepare agendas for Music Coordinating Advisory committee meetings and act as its chairperson, (6) coordinate the technical and professional work assigned by the office and its working committees in the process of producing church music materials, (7) shape and edit manuscripts for publication, (8) maintain contact between the Office of Church Music and its constituency interpreting the office programs and services through public presentations in seminars and workshops, college and seminary classes as well as through church periodicals, (9) assist conference Offices of Church Music in developing workshops and seminars, (10) advise conference Music Coordinators, pastors, local music personnel and laity, (11) maintain and update the reference library on an ongoing basis and use its resources for the benefit of denominational music ministry, (12) inform the news

agencies both within and outside the church about notable church music events (13) serve on such committees as may be requested by the executive committee of the division, (14) evaluate periodically the performance and effectiveness of the office and report results to the Music Coordinating Advisory and the division leadership, (15) develop professionally through attendance at conferences, workshops, and seminars, and (16) assume other responsibilities in the area of his/her expertise as assigned by the division leadership (see this study, pp. 420-421, 422-424, 429, 433).

On the division level in Europe the Music Coordinator's role is not as central as in the North American Division. As was stated earlier the publication of music materials on a larger scale is not possible in Europe due to the low membership in different language areas. The major function of the division Music Coordinator in Europe is to organize continuing education for union/conference Music Coordinators and coordinate interunion and division-wide musical events. The qualifications are therefore to be proportioned to the actual needs of his/her work.

On the conference level in North America and union level in Europe, the Music Coordinator's work is closely connected with the training needs of local music personnel. The qualifications and responsibilities of the division Music Coordinator in North America, as listed above, can be used as a general guideline for union/conference Music Coordinators. The emphasis in their work is not, however, in the preparation and publication of music materials but in planning, scheduling, and leading the training events and inspirational conferences and meetings for local music personnel. Union/conference Music Coordinators are actively involved in the

actual music making. Their major qualifications are therefore to be found in these areas.

Local Level

On the local level, in local congregations, the working conditions of music directors are varied. In most congregations the music directors need to work on a voluntary basis. Only 18 conferences (38%) in the North American Division, according to the information available for this study, had local congregations with hired musicians (see this study, pp. 464-468). In Europe only one congregation had hired a musician. It is obvious that these volunteer church musicians do not have the same possibilities to serve their churches as the full-time workers. They have time limitations and often less professional training than their full-time colleagues. The position requirements and expectations imposed for them should therefore be in proportion to the time and professional training they have. Regarding this model, the goals, objectives, and activities listed are ideas and suggestions rather than an actual music program intended to be carried out in every church (Table 12).

Because of the dissimilar working conditions of local churches it is also difficult to list the qualifications and responsibilities of local Ministers of Music. Only general principles can be given. The role of the Minister of Music can be classified under four headings: spiritual leader, educator, administrator, and performer. Based on these categories there are spiritual, personal, and musical qualifications that need to be considered when music directors are appointed. A Minister of Music needs clearly defined convictions and goals that govern his/her work, convictions that are based on a personal relationship with God. Other personal

TABLE 12

AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF
MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST CHURCH
IN NORTH AMERICA AND EUROPE--LOCAL LEVEL

III. LOCAL LEVEL (local congregation)

1. **Mission Statement**

The mission of music ministry in a local church is to provide music for worship services and other congregational meetings, witness and minister by musical means to persons inside and outside the church, and to develop musical skills, attitudes and understandings so that the congregation and its individual members will be enabled to move toward a more perfect relationship with God and be a more effective witness in the community around them.

2. **Goals and Objectives**

The program of music ministry in a local church is committed:

- a. To be open to new, creative ideas and plans and consider them on the basis of philosophic principles presented in this model
- b. To develop, in cooperation with the pastoral staff, the meaningful use of music in worship expressing a balanced approach to incarnational, transcendental, intellectual and emotional aspects of music
- c. To use music that reinforces the theological doctrines of the church
- d. To choose music that is within the framework of philosophic principles outlined in this model
- e. To provide musical experiences that meet people's spiritual needs and result in fulfillment and joy
- f. To adopt leadership styles that motivate musically inclined church members from childhood to adulthood to become actively involved in music ministry

TABLE 12--Continued

III. LOCAL LEVEL (local congregation)

- g. To create a warm and sharing fellowship among professional and non-professional musicians in the church
- h. To educate church members through a consistent diet of music that tends to maximize the musical resources of the congregation, yet not to alienate them because of unreasonable demands
- i. To provide training and education that will help church members, especially children and young people, develop their musical skills and grow in their understanding of the role and value of music ministry
- j. To develop congregational participation in hymn singing and encourage families to use quality hymns in their home devotionals
- k. To develop a music program that is a positive testimony of biblical principles and has an influence in the culture outside the church
- l. To be community-oriented and participate in evangelistic efforts of the church
- m. To develop a team relationship with the pastoral staff
- n. To cooperate with other departments of the church, and help them in their musical needs
- o. To maintain and increase the resources of the congregation as far as musical instruments and other equipment needed in music ministry are concerned
- p. To work in cooperation with the division and union conference Offices of Church Music

TABLE 12--Continued

III. LOCAL LEVEL (local congregation)

3. **Content and Activities**

Based on foregoing aims, goals and objectives the program of music ministry will:

- a. Survey the local music resources and training needs and maintain files of professional, non-professional and/or potential musicians interested in cooperation with the local church
- b. Establish a scholarship fund to support creative talent and the music education of children and young people in the church
- c. Provide performance opportunities in Christian service for church members who have musical talents and skills so that by regular use these talents can be further developed
- d. Provide opportunities for composers who write music for the church to get their new compositions performed in public
- e. Provide musical performances for the church constituency, concerts, recitals and other programs, that are spiritually and musically edifying
- f. Apply the contrapuntal design of Johansson to the local situation and use it as a framework for the program of music ministry
- g. Include the graded choir program in local music ministry
- h. Include instrumental music program in local music ministry
- i. Organize hymn festivals and promote the idea of "Hymn of the Month"
- j. Organize training classes for choral and instrumental directors, song leaders, accompanists, organists and soloists
- k. Arrange instruction, in the form of lectures, classes and open discussions, in music appreciation, theological aspects of music ministry, value judgment of music literature and performance, music standards in church and home, hymnology, etc.
- l. Counsel church members in questions dealing with music standards

TABLE 12--Continued

III. LOCAL LEVEL (local congregation)	
<ul style="list-style-type: none">m. Arrange visits to local hospitals, nursing homes, prisons and other public and private institutions in the spiritual interest of the patients and inmatesn. To keep contact with local radio and TV stations and offer them quality music programso. Involve active church members in the planning and administration of music programs by working in cooperation with the Music Ministry Council of the churchp. Prepare a working policy for the program of music ministry in cooperation with the church leadershipq. Evaluate the local music program regularly	
4. Organization and Personnel	
The program of music ministry on the local level is directed and coordinated by a Minister of Music and a Music Ministry Council. This council has an advisory role. Other personnel, choral and instrumental directors, organists, accompanists, are appointed as needed.	
The Minister of Music is elected by the local church constituency and he/she works under the direction of the Church Board and the senior pastor. The Minister of Music is the chairman of the Music Ministry Council and a member of the Church Board.	

TABLE 12--Continued

III. LOCAL LEVEL (local congregation)	
5.	<p>Facilities</p> <p>Because of the great variety of local situations it is difficult to list the facilities needed to run a successful music program. The most important facilities would include a choir room, pipe organ, piano, adequate music library with choral and instrumental works, choir robes, music stands and storage place for music materials and instruments. In addition, the following facilities are desirable: an office for the Minister of Music and recording and playback equipment.</p>
6.	<p>Finances</p> <p>The major source of financing a local program of music ministry is the church budget. Other means that can be used to match the receipts and expenditure of music programs are fund raising campaigns, endowment funds, fees and special offerings, and fund raising concerts.</p>
7.	<p>Evaluation</p> <p>In order to determine the extent to which the program of music ministry has met its spiritual, educational and musical goals and to provide a reliable basis for needed revisions regular evaluation is necessary. The questionnaire method, personal contacts with the spiritual and lay leadership of the congregation, and frank communication with members of the Music Ministry Council will give necessary information.</p>

qualifications could include a wholesome, stable, and mature personality, enthusiastic attitude, and ability to organize, lead, and inspire others. A mastery of the fundamentals of music is necessary. If the Minister of Music has the knowledge and command of different types of sacred music such as the hymn, gospel song, anthem, chorale, psalm, motet, oratorio, and cantata, it is a great asset to his/her work. A certain level of playing skill (piano and/or organ) is not absolutely necessary but most desirable.

The major responsibilities of a local Minister of Music include planning, coordination, operation, and evaluation of local music programs. He/she assists the pastor in planning the congregational services and is responsible for the selection of music for various purposes. He/she often directs the church choir and coordinates the performance schedules of music groups and individual musicians, as well as maintain music materials, supplies, and musical instruments.

Summary

This chapter described in detail the procedure of developing an organizational model for a coordinated program of music ministry for the SDA Church in North America and Europe. The model included general statements of philosophy and aims. The organizational part of the model was divided into three parts: the upper level, middle, and local level representing different organizational planes of the SDA Church structure. On each level the essential elements of organized music ministry were considered: mission, goals and objectives, content and activities, organizational and personnel considerations, facilities, finances, and the system of evaluation.

CHAPTER IX

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to develop an organizational model for a coordinated program of music ministry for the Seventh-day Adventist Church in North America and Europe. The model consisted of the following elements: (1) statement of philosophy, (2) statement of aims, (3) statement of mission, (4) goals and objectives, (5) content and activities, (6) organization and personnel, (7) facilities, (8) finances, and (9) a system of evaluation. Administratively the model concentrated on three levels of the SDA Church organization: the division (upper level), union or local conference (middle level), and the local congregation (local level). On the middle level the emphasis of the music program in North America was on local conferences and in Europe on union conferences.

In the review of literature the philosophical basis and historical background of music ministry were surveyed. The ideological issues Christians face in their connection with the arts, the psycho-physiological impact of music on people as well as the different meanings in music were considered. The Adventist writings on music ministry were reviewed, analyzed, and compared with the basic themes of Johansson's contrapuntal design (1984) which were used as a

theological framework for the philosophical rationale of the model. Regarding the administration of music ministry, the literature that dealt with this aspect was also studied.

The existing programs of music ministry in 12 different denominations were surveyed as well as the coordinated music programs within the SDA Church. In connection with these surveys, the nine basic elements of organized music ministry listed above were considered. The data received from the North American local conferences of the SDA Church revealed that there were only four conferences which had experience with organized music ministry. In addition, 18 conferences (33%) had congregations which hired musicians, 34 conferences (63%) included local churches which had appointed music committees, and 14 conferences (26%) had congregations which had both--hired musicians and music committees. In Europe, on the other hand, eight union conferences (40%) and 14 local conferences (32%) had experience with music directors and eight unions (40%) and 22 (50%) conferences had committees responsible for their church music concerns. There was only one local church in Europe that hired a musician, but there were eight unions with congregations which had music committees.

Conclusions

Based on the review of literature, data gathered from the surveys of organized music programs, and the development of the model, the following conclusions could be drawn:

1. The Scripture is the only sure foundation for the program of music ministry for its truth speaks to all situations. Its principles provide not only the basis for the philosophy of music ministry, but also the corrective for any artistic theory.

2. Creative ability in human beings is part of the image of God. Though weakened as a result of the fall, through restoration in Jesus Christ this ability is liberated, intensified, and sanctified. Individual Christians and the Church as a corporate body are privileged to take part in the continuing task of nurturing, further developing, and promoting creative talents.

3. Because of its close relationship to human life, music is involved in the basic human dilemma of the conflict between good and evil. Man's creativity is a fallen one, and at the same time, part of his glorious heritage of creation. The struggle between these two opposing viewpoints has influenced not only church music itself but also the working condition of church musicians, and even the view of human creativity.

4. Creativity, as understood in this study, means consideration of universal artistic principles such as coherence, diversity, purposefulness, hierarchy, balance, tension, release, and symmetry. Consciousness of human dependence on these principles has gradually been eroding, however. The emphasis on human imagination, inspiration, ecstasy, and subconscious and free association has replaced faithfulness to universal principles.

5. Music can be seen as a cultural metaphor. No individual factor of a composition has this meaning alone. Meaning is found in the total musical architecture with its different compositional elements as they relate to human experience in the created world. This is God's world. Because of this there is a unity which stems from the one point of origin. Therefore music is able to express intellectual concepts, ideas, and even world-views, or at least certain paradigms. Musical meaning is filtered through paradigms which are thought categories and

models that depend on several factors such as human commitment to the revelation of God, moral codes, values, and social structures.

6. The compound images of human memory which contain musical experiences are a result of a life-long development. Every sensory impulse experienced during one's lifetime is stored in the brain. These images are not precise records of external reality but rather individual perceptions of this reality and therefore subject to many biases. This together with the fact that music is closely related to the life of feeling often makes present musical experiences very personal and sensitive.

7. Mental pictures (compound images) stored in human memory are created through associations. When ideas or behaviors, which are incompatible with Christian values, are connected with the gospel content in religious music, a distorted picture of Christian faith is communicated. If these kinds of associations are stored in long-term memory and if they are reinforced by continuing repetition, they may have a lasting impact on people's attitudes toward music and religion. It takes considerable effort to change these associations. Some new information--a piece of music in an unfamiliar style, for instance that has only little or no relation to a person's past--has difficult access to his/her memory system.

8. Because of the way the human memory systems operate, the musical experiences of childhood and youth have a great impact on later attitudes toward music. Present musical experiences are always viewed in their relation to the past. Therefore the importance of a coherent and comprehensive program of music education as a part of music ministry cannot be overemphasized. It is useful for all age groups, but to the children and youth of any church, it is vital.

9. One aspect of maturity, both within a culture in general and in an individual life, is the willingness to forgo an immediate, and perhaps lesser, gratification for the sake of future and ultimate gratification. In the musical area it means that a person consciously chooses music that retains its value and even by frequent repetitions gains more in its pleasant affective power. One of the musical analogues of faith action is the concept of delayed gratification--aspiration towards spiritual maturity. In spiritual life maturity is reached through patience and discipline. In music a greater gratification is reached when one is willing to forgo the immediate and wait for the ultimate. The Christian strives for maturity in all things. Music can function as a training school for spiritual maturity.

10. One of the major tasks of music in SDA homes and churches is to express and reinforce the basic theological doctrines of the Church.

11. The SDA Church has paid little attention to the organizational matters of music ministry. The Church has been more interested in defending itself against the secular influences of the surrounding culture than building up a systematic and supportive church music program.

12. Certain common characteristics of successful programs of denominational music ministry are: (1) cooperation between different administrative levels, (2) adequate communication between pastoral/administrative and music staffs, (3) adequate communication between different departments and ministries of the church in order to secure a certain amount of unity within the denomination regarding the philosophy and practice of music ministry, (4) involvement of the spiritual leadership in the formulation and application of the basic principles of music

ministry, and (5) built-in procedures of settling discrepancies related to the philosophy and practice of music ministry.

Recommendations

As a result of the findings and conclusions of this study, the following recommendations are presented:

1. The organizational model of music ministry developed in this study could be adapted and modified to meet the specific needs of a local or union conference and used as a research field experience that later could be expanded to other conferences and unions.
2. Before the program of music ministry as described in this model could be successful, the Church should establish an educational degree program to prepare musicians for music ministry positions on different levels of the organization.
3. Similar models of music ministry could be developed for other world divisions of the SDA Church.
4. Further study is needed on Adventist theology of music ministry.
5. A study could be conducted comparing people's conceptions of and attitudes toward theological doctrines when they are transmitted by songs using different musical styles and idioms.
6. A study could also be conducted that would compare different leadership styles, and based on the findings, proto-types could be developed that would tend to motivate church members to participate in music ministry programs.

APPENDIX 1

ACTION OF THE GENERAL CONFERENCE OF SDA RELATED TO THE PHILOSOPHY OF CHURCH MUSIC IN THE SDA CHURCH (GUIDELINES IN THE CHRISTIAN'S CHOICE OF MUSIC)

Autumn Council Action, 1968. Guidelines in the Christian's choice of music (Baasch, pp. 23-24).

WE RECOMMEND, The adoption of the following statement of guidelines in the Christian's choice of music:

To become mature Christian we grow little by little to love God and our neighbors with heart, mind, soul, and strength. The building of these right relationships in emotion, thought, word, and action is powerfully helped or retarded by our choice of music and how we relate to it.

The music we use, both religious and secular, should help develop more fiber, righteous living, and a well-balanced Christian life. Therefore the following guidelines are submitted for consideration:

1. Is it true to the Word of God?
2. Does it draw to Jesus?
3. Does it add to Christian education, inspiration, and character?
4. Does it appeal maintain a judicious balance of the emotional, intellectual, and spiritual life?
5. Is its influence ennobling and elevating and are the words wholesome?
6. Would it interfere with the kind of person a Christian ought to be?
7. Is it appropriate for the occasion?
8. In vocal music is the character-building message paramount over the accompanying musical elements?
9. Does it help prepare for a place in God's kingdom?

Toward a philosophy of church music

WE RECOMMEND, The adoption of the following statement regarding a philosophy of church music:

Sacred music has had and will have a part in the development of the human race, from its beginning 'when the morning stars sang together' (Job 38:7 [KJV]) to the time of the return of Jesus ('and they sung a new song,' Rev. 5:9 [KJV]). The church has been counseled to make music a means of worship and witness: 'Teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord' (Cor. 3:18 [KJV]).

The importance of the use of this medium is emphasized in the following statements:

'The melody of praise is the atmosphere of heaven; and when heaven comes in touch with the earth, there is music and song' (*Education*, p. 161).

'Rightly employed, it is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul. . . . It is one of the most effective means of impressing the heart with spiritual truth. . . . As a part of religious service, singing is as much an act of worship as is

prayer. Indeed, many a song is prayer. . . . Heaven's communion begins on earth. We learn here the keynote of its praises' (ibid., pp. 167, 168).

'Music forms a part of God's worship in the courts above, and we should endeavor, in our songs of praise, to approach as nearly as possible to the harmony of the heavenly choirs' (Patriarchs and Prophets, p. 594).

'The melody of song, poured forth from many hearts. . . is one of God's instrumentalities in the work of saving souls' (Testimonies, vol. 5, p. 493).

'Lift up Jesus, you that teach the people, lift Him up in sermon, in song, in prayer. . . . Let the science of salvation be . . . the theme of every song' (Gospel Workers, p. 160).

Based on the foregoing statements, the following ideals and general purposes for music in the church can be set forth, always keeping in view the fact that it would have as its center Jesus Christ, the Redeemer and Saviour of the world:

1. Music should aid the worshiper to express his praise, adoration, intercession, confession, repentance, testimony, and dedication of life, and contribute to his vital relationship with God through personal communication.
2. Music should aid in the proclamation of the gospel, helping the believer to express the good news that God has provided redemption from sin through Jesus Christ, and must be consistent with the teachings of the Word of God.
3. Music should aid in the true purpose of education, which is 'to restore the image of God in the soul' (Patriarchs and Prophets, p. 595).
4. Music should aid in giving the distinctive message of Seventh-day Adventists, and in preparing people to meet their high destiny as children of God in His eternal kingdom.

APPENDIX 2

ACTION OF THE GENERAL CONFERENCE OF SDA RELATED TO THE PHILOSOPHY OF CHURCH MUSIC IN THE SDA CHURCH (GUIDELINES TOWARD A SDA PHILOSOPHY OF MUSIC)

Autumn Council action, 1972. Guidelines toward a SDA philosophy of music ("Recommendations," pp. 16-17,19).

VOTED, That the Seventh-day Adventist Church has come into existence in fulfillment of prophecy to be God's instrument in the worldwide proclamation of the good news of salvation through faith in the atoning sacrifice of God's Son and by obedience to his commands in preparation for our Lord's return. The lives of those who accept this responsibility must be as distinctive as their message. This calls for total commitment by each church member to the ideals and objectives of the church. Such commitment will affect every department of church life, and will certainly influence the music used by the church in fulfillment of its God-given commission.

Music is one of God's great gifts to man and is one of the most important elements in a spiritual program. It is an avenue of communication with God, and 'is one of the most effective means of impressing the heart with spiritual truth' (Education, p. 168). Dealing as it does with matters of eternal consequence, it is essential that music's tremendous power be kept clearly in mind. It has the power to uplift or degrade; it can be used in the service of good or evil. 'It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort' (Education, p. 168).

Those, therefore, who select music for the distinctive purposes of this church must exercise a high degree of discrimination in its choice and in its use. In their endeavors to meet these ideals, more than human wisdom is needed. Turning then to revelation for guidance, the following general principles are revealed:

The music should:

1. Bring glory to God and assist in acceptably worshipping Him (1 Cor. 10:31).
2. Ennoble, uplift, and purify the Christian thoughts (Phil. 4:8; Patriarchs and Prophets, p. 594)
3. Effectively influence the Christian in the development of Christ's character in his life and in that of others (Manuscript 57, 1906).
4. Have a text which is in harmony with the scriptural teachings of the church (Review and Herald, June 6, 1912).
5. Reveal a compatibility between the message conveyed by the words and the music, avoiding a mixture of the sacred and the profane.
6. Shun theatricality and prideful display (Evangelism, p. 137; Review and Herald, Nov. 30, 1900).
7. Give precedence to the message of the text which should not be overpowered by accompanying musical elements (Gospel Workers, pp. 357, 358).
8. Maintain a judicious balance of the emotional, intellectual, and spiritual elements (Review and Herald, Nov 14, 1899).

9. Never compromise high principles of dignity and excellence in efforts to reach people just where they are (Testimonies, vol. 9, p. 143; Evangelism, p. 137).

10. Be appropriate for the occasion, the setting, and the audience for which it is intended (Evangelism, pp. 507, 508).

There is much that is spiritually uplifting and religiously valid in the music of the various cultural and ethnic groups; however, the music tastes and practices of all should conform to the universal value of Christlike character, and all should strive for oneness in the spirit and purpose of the gospel which calls for unity rather than uniformity. Care must be exercised that worldly values in music which fail to express the high ideals of the Christian faith be avoided.

The above principles will serve as effective guidelines in the choice and use of music for the varied needs of the church. Certain musical forms, such as jazz, rock, and their related hybrid forms, are considered by the church as incompatible with these principles. Responsible persons involved in the church's broad ranging music activities, either as leaders or performers, will find little trouble in applying these principles in some areas. Certain other areas are much more complex and a more detailed discussion of the factors involved follows.

I. Church Music

Music in the Worship Service

Worship should be the primary and eternal activity of mankind. Man's highest end is to glorify God. As the worshiper comes to the house of God to offer a sacrifice of praise, let it be with the best possible music. Careful planning of every musical element of the service is essential so that the congregation is led to be a participant and not a spectator.

The hymns used for this service should be directed to God, emphasizing praise and utilizing the great hymns of our heritage. They should have strong, singable melodies and worthy poetry. The pastor should take a keen interest in increasing the quality and fervor of congregational singing. 'Singing is seldom to be done by a few.'--Counsels on Health, pp. 481, 482. Christian experience will be immeasurably enriched by the learning and use of new hymns.

Where there is a choir, meaningful anthems chosen from master composers of the past and present, sung by dedicated and well-prepared musicians, will add much to the service and assist in elevating the quality of worship.

Instrumental music, including organ or piano, should harmonize with the lofty ideals of worship, and be chosen carefully from the best materials consistent with the ability and training of the player. The instrumentalist responsible for accompanying congregational singing has an especially great responsibility to set the right standard in all his contributions, be they preludes

or postludes, offertories or other voluntaries, or accompaniment of hymns. He is in unique position to raise the level of worship music in his church. If in the service there should be vocal solos or other special music, preference should be given to material with scriptural texts and music that is within the singer's range of ability, and be presented to the Lord without display of vocal prowess. The communication of the message should be paramount.

Music in Evangelism

Music used in evangelism may also include gospel music, witness music, or testimony music; but there should be no compromise with the high principles of dignity and excellence characteristic of our message to ready the people for the second coming of Christ.

The music chosen should:

1. Direct the hearer to Jesus as the Way, the Truth, and the Life.
2. Prepare the way for the presentation of the message from God's Word, or continue its appeal, evoking a response from the hearers.
3. Be played and sung by those whose lives are consistent with the message they bear.
4. Be a vehicle for the deep impression of Bible truth which will inspire a positive change in the life.
5. Be presented in a carefully planned, orderly manner.
6. Be simple and melodic, and presented without emphasis on personal display.
7. Give precedence to the preaching of the Word both in emphasis and in allotment of time.
8. Maintain a balanced appeal to the emotion and intellect and not just charm the senses.
9. Be understandable and meaningful in content and style for the largest possible cross section of the audience.

Music in Youth Evangelism

In the field of youth witnessing, most of the above suggestions apply. Consideration also needs to be given to certain aspects that are unique to this area.

Young people tend to identify closely with the music of the contemporary youth culture. The desire to reach these youth where they are with the gospel of Christ sometimes leads to the use of certain questionable musical idioms. In all these idioms, the element which brings the most problems is rhythm, or 'the beat.'

Of all the musical elements, rhythm evokes the strongest physical response. Satan's greatest success have often come through his appeal to the physical nature. Showing keen awareness of the dangers involved in this approach to youth, Ellen G. White said, "They have a keen ear for music, and

Satan knows what organs to excite, to animate, engross, and charm the mind so that Christ is not desired. The spiritual longings of the soul for divine knowledge, for a growth in grace, are wanting.'--Testimonies, vol. 1, p. 497. This is a strong indictment of the way in which music be put to a use that is in direct opposition to God's plan. The previously mentioned jazz, rock, and related hybrid forms are well-known for creating this sensuous response in masses of people.

On the other hand, we have many traditional folk music idioms which have been respected as legitimate branches of the musical stream. Some of these are acceptable as vehicles for expressing the Christian witness. Others, which might find acceptance in a Christian secular atmosphere, may be inappropriate for bearing the Saviour's name. Still others may fall completely outside the Christian's experience. It must be clear, then, that any form of 'folk' musical expression must be judged by the same general principles as all other types discussed in this document.

'Higher than highest human thought can reach is God's ideal for His children.'--Education, p. 18. Those who strive for this high ideal and who lead in youth witnessing will find guidance through prayerful study of music by the aid of the Holy Spirit. In addition to the problem of rhythm, other factors affect the spiritual qualities of the music:

Vocal Treatment.--the raucous style common to rock, the suggestive, sentimental, breathy, crooning style of the night club performer, and other distortions of the human voice should be avoided.

Harmonic Treatment.--Music should be avoided that is saturated with the 7th, 9th, 11th, and 13th chords as well as other lush sonorities. These chords, when used with restraint, produce beauty, but when used to excess distract from the true spiritual quality of the text.

Visual Presentation.--Anything which calls undue attention to the performer(s) such as excessive, affected bodily movement or inappropriate dress should find no place in witnessing.

Amplification.--Great care should be exercised to avoid excessive instrumental and vocal amplification. When amplifying music there should be a sensitivity to the spiritual needs of those giving the witness and of those who are to receive it. Careful consideration should be given to the selection of instruments for amplification.

Performances.--The primary objective in the performance of all sacred music should be to exalt Christ rather than to exalt the musician or to provide entertainment.

Music in the Home

1. Music education and appreciation should begin in the life of the child through:

- a. The introduction to great hymns and gospel songs in the informal happy experience of family worship.

- b. The establishment of right listening habits, through home audio equipment, which includes carefully selected music.
- c. Attendance with the family at music concerts with standards conforming to those outlined in this document.
- d. The proper example and influence of parents.
- 2. Family singing and participation in family music instrumental ensembles should be encouraged.
- 3. Experiments in writing poetry and song compositions might be encouraged.
- 4. A music library of wisely selected materials should be established.
- 5. It must be recognized that Satan is engaged in a battle for the mind and that changes may be effected imperceptibly upon the mind to alter perceptions and values for good and evil. Extreme care must therefore be exercised in the type of programming and music listened to on radio and TV, especially avoiding that which is vulgar, enticing, cheap, immoral, theatrical and identifiable with trends in the counterculture.

Music in the School

- 1. In preparing and presenting music for religious functions, school administrators and teachers should work with the students in a way that will uphold the musical standards of the church.
- 2. Witnessing and folk group going out from campuses should receive sponsorship and guidance from those appointed by the administration, be they music faculty members or others.
- 3. Directors of radio stations on Seventh-day Adventist campuses and those who are responsible for the selection of music played over institutional public address systems should choose music that is in conformity with the philosophy of music as expressed in this document.
- 4. Music teachers in school ensembles and in private teaching activities should make positive efforts to teach music literature that may be used in church and in soul-winning activities.
- 5. Because one of the primary objectives of school music appreciation courses is to teach discrimination in the light of divine revelation, instructors in these classes on information in the art of making qualitative all educational levels are urged to include value judgement in the area of religious music.
- 6. Efforts should be made by the local church and conference to close the culture gap. To this end the trained music personnel of the schools should be used in musical training and activities so that lofty ideals of worship might be effectively promoted.
- 7. Musical presentations in Seventh-day Adventist educational institutions should conform to the standards of the church. This applies to local talent as well as to visiting artists, ensembles, and music on entertainment films.

II. Secular Music

Music 'rightly employed, . . . is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul.'--Education, p. 167.

The Seventh-day Adventist life-style demands that the individual Christian exercise a high degree of discrimination and individual responsibility in the selection of secular music for personal use, solo, or group performance. All such music should be evaluated in the light of the instruction given in Philippians 4:8. 'Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things,' He will also keep in mind the warning given by Ellen G. White in Testimonies to the Church, volume 1, p. 497:

'I was shown that the youth must take a higher stand and make the word of God the man of their counsel and their guide. Solemn responsibilities rest upon the young, which they lightly regard. The introduction of music into their homes, instead of inciting to holiness and spirituality, has been the means of diverting their minds from the truth. Frivolous songs and the popular sheet music of the day seem congenial to their taste. The instruments of music have taken time which should have been devoted to prayer. Music, when not abused, is a great blessing; but when put to a wrong use, it is a terrible curse.'

The Christian will not sing songs that are incompatible with the ideals of truth, honesty, and purity. He will avoid elements that give the appearance of making evil desirable or goodness appear trivial. He will try to avoid compositions containing trite phrasing, poor poetry, nonsense, sentimentality, or frivolity, which lead away from the counsel and teachings found in Scripture and in the Spirit of Prophecy.

He will consider music such as blues, jazz, the rock idiom, and similar forms as inimical to the development of Christian character, because it opens the mind to impure thoughts and leads to unholy behavior. Such music has a distinct relationship to the permissiveness of contemporary society. The distortion of rhythm, melody, and harmony as employed by these styles and their excessive amplification dulls the sensibilities and eventually destroys the appreciation for that which is good and holy.

Care should be exercised when using a secular tune wedded to sacred lyrics so that the profane connotation of the music will not outweigh the message of the text. Moreover, the discerning Christian, when selecting any secular music for listening or performing which is not included in the above categories, will subject such music to the test of the principles given in the general principles outlined in this Philosophy of Music.

The true Christian is able to witness to others by his choice of secular music for social occasions. He will, through diligent search and careful selection, seek out that type of music which will be compatible with his social needs and his Christian principles.

'There must be a living connection with God in prayer, a living connection with God in songs of praise and thanksgiving.'--Evangelism, p. 498.

APPENDIX 3

LETTER TO MAJOR CHURCHES REQUESTING INFORMATION

October 8, 1987

Addressee
Address

Dear _____:

As a doctoral candidate at Andrews University, I am working on a dissertation for the Ph.D degree in educational administration. My topic is "An organizational model for a coordinated program of music ministry for the Seventh-day Adventist Church in Europe and North America." My concern is to help the Adventist Church develop *a distinct philosophy of music and on this basis build an active music ministry* to support the total mission of the Church.

In this phase of the study I am collecting information from different major churches. I am interested in the philosophical and theological basis, mission, and goals of your church music program. The model I am developing will also outline the organization, content, personnel needs, and financing of the program of music ministry.

If your church organization has a Church Music Department, a central Office of Church Music, or an individual responsible for your music program, would you please send me the name, address, and telephone number of a person I could contact in order to collect the information i would need for my doctoral study.

I thank for your help and look forward to hearing from you as soon as possible. A pre-addressed envelope is enclosed for your convenience.

Sincerely yours,

Raimo Lehtinen
Doctoral Candidate

Dr. Edward A. Streeter
Chairman of the Doctoral Committee

APPENDIX 4

QUESTIONNAIRE

INFORMATION OF THE CHURCH MUSIC PROGRAMS IN SELECTED NON-ADVENTIST DENOMINATIONS

INFORMATION OF THE CHURCH MUSIC PROGRAM

Religious denomination: _____

Number of members: _____

Name of the respondent: _____

PLEASE TYPE OR PRINT!

Historical Data

1. Is your denomination operating an organized "church music department" on a permanent basis? If so, how long have you had your program?

Since _____ (year), or years of existence, from _____ to _____

2. Do you have a person recognized as a denominational "music coordinator" or "director" in charge of your program. If so, when was that position established?

Year _____

3. Do you have a denominational music committee responsible for the planning of your church music activities? If so, when was that committee established?

Year _____

4. Do you have an association of church musicians in your denomination? If so, when was this association established?

Year _____

Name of the association: _____

5. Do you have a publishing company responsible for the music publications of your denomination? If so, when was this company established?

Year _____

Name of the company: _____

6. Do you have a constitution or working policy for your: (a) "music department"; (b) church musicians' association; and/or (c) music program of your publishing company? If so, when were they established?

(a) year _____ (b) year _____ (c) year _____

Would you please send me a copy of the constitution or working policy for your church music department, church musicians' association and/or for the music program of your publishing company!

Philosophy, Mission, and Goals

7. Do you have any written materials (other than constitution) describing the philosophical basis, mission, and goals or objectives of your church music program? If so, would you please send them to me or give a few references of sources in which this information is available.

Content and Activities

8. What are some of the major educational activities of your church music program (choral or instrumental workshops, other kinds of workshops, seminars, conventions, hymn festivals, competitions, radio and TV ministry, evangelism, music publications, etc.)? Please list them here!

Do you have an annual operational plan for your music program? If so, would you please send me one (1986 or 1987, for example)!

I would also appreciate it if you could send me some brochures and/or program bulletins of your major activities (conventions, workshops, seminars, etc.)!

Organization and Personnel

9. What are the position titles of the individuals working for your denominational "music department" (music director, music coordinator, secretary, etc.)?
1. _____ (☐ full-time; ☐ part-time)
 2. _____ (☐ full-time; ☐ part-time)
 3. _____ (☐ full-time; ☐ part-time)
 4. _____ (☐ full-time; ☐ part-time)
10. Please give a short description of the educational background of your present denominational music coordinator(s)/director(s)?
- a. Musical education: _____

 - b. Ministerial education: _____

11. What are the major responsibilities and duties of your denominational music coordinator(s)/director(s)?
- a. List the major committees he/she/they is/are on:
 1. _____ (☐ chairman; ☐ member)
 2. _____ (☐ chairman; ☐ member)
 3. _____ (☐ chairman; ☐ member)
 4. _____ (☐ chairman; ☐ member)
 - b. What are the other responsibilities?

- Do you have a job description for your music coordinator? If so, would you please send it to me!
12. If you have a denominational music committee, what other administrative position(s) does the chairman of that committee hold?
- Position of the chairman: _____

13. If you do not have a regular music committee, is there any other committee responsible for your denominational music program?

Name of the committee: _____

14. Who is the chairman of that committee?

Position of the chairman: _____

15. What are the major responsibilities of that committee (music program, worship planning, youth work, evangelism, publications, etc.)?

Administrational Relationships

16. Does your "music department" have an independent structure of its own, or is it a part of another department in your denominational structure?

(☐) independent "department" (☐) a part of another department

17. If your "music department" is a part of another department in your denominational structure, with which department is it affiliated?

Name of the department: _____

18. If your denomination has an association of church musicians, how is it organizationally connected to the denominational structure?

19. If your denomination has a publishing company responsible for your music publications, how is it organizationally connected to the denominational structure?

Would you please send me an organizational chart or a short written report of the administrative structure of your denomination! Does this chart or report show where the "music department," church musicians' association, and/or the music program of your publishing company are located in your denominational structure and how they are administered?

20. a) Has your "music department," association, or publishing company had any communication or consultation with other departments of your denomination which also use music as an important part of their activities (youth department, public evangelism, radio and TV ministries, etc.) in order to establish and maintain a unified philosophy of music?
- b) Does your representative participate in the planning of these activities?
- c) Do you feel that your denomination would need a more unified philosophy and practice in its music activities?

- | | |
|--|--|
| a) <input type="checkbox"/> we have enough communication | <input type="checkbox"/> we have very little or no communication |
| b) <input type="checkbox"/> our representative participates in the planning of activities for youth work, evangelism, etc. | <input type="checkbox"/> our representative does not participate in the planning of these activities |
| c) <input type="checkbox"/> we need a more unified philosophy and practice in our music activities | <input type="checkbox"/> according to my opinion we have a good level of unity in our music activities |

Please give your comments!

21. Who is finally responsible in your denomination for settling questions concerning the appropriate nature of music and its performance?

☐ spiritual/administrational leadership

☐ leadership of the music department

☐ both together in consultation

☐ other option, what? _____

Additional comments:

22. How would you describe the relationship between the pastoral staff/administrators and the music directors in your denomination? Do you recall any serious problems?

Relationships generally:

☐ very good

☐ good

☐ satisfactory

☐ poor

☐ conflicting

Additional comments:

23. How do you think that the organizational structure you presently have has worked for your music program?

☐ very well ☐ well ☐ satisfactorily
☐ poorly ☐ very poorly

Additional comments:

Available Facilities

24. What kinds of facilities do you have for your denominational music program (offices for your staff, auditorium, music library, recording studio, music instruments, etc.)?

Finances

25. What are the main sources of financing for your music program (denominational budget, private donations, membership fees, participants pay themselves, etc.)?

Evaluation

26. Do you have any kind of evaluation system for your music program in order to determine if your program is "working?" If so, please define your evaluation system (meetings with local churches or members, questionnaires, newsletter, etc.)!

THANK YOU VERY MUCH FOR YOUR PATIENCE AND COOPERATION!

APPENDIX 5

MUSIC MINISTRY PROGRAM STRUCTURE

MUSIC MINISTRY PROGRAM STRUCTURE

(Church Base Design, 1986, pp. II-63 - II-77)

Since the 'morning stars sang with joy,' music, of all the arts, has been imbedded in the heritage of Judeo-Christian worship. Music, as a means of individual and corporate spiritual expression, is concomitant [sic] to the inception, history, and current life of the Christian church.

'Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord' (Col. 3:16).

That biblical injunction, coupled with the needs of people, reminds us of the importance of a comprehensive Music Ministry to the church. The purpose of the Music Ministry is to glorify God, edify His children, and lead persons to a saving knowledge of Jesus Christ.

This program structure is a delineation of the Music Ministry tasks, based on these biblical and philosophical guidelines.

TASK 1: PROVIDE MUSICAL EXPERIENCES IN CONGREGATIONAL SERVICES

1. Definition

This task assigns to the Music Ministry the responsibility of planning, rehearsing, arranging, and leading music for the congregational services. The Music Ministry is given the responsibility for making available musical resources needed to achieve the desired outcomes for all congregational services.

Congregational services include any corporate gathering of a local church congregation for worship, witness, proclamation, nurture, ministry, or fellowship.

2. Scope

a. Why?

The purpose of this task is to provide inspiration, instruction, and collective expression that enables all participants to move toward a more perfect relationship with God and the Christian community. The only valid reason for the existence of the Music Ministry is that it aids in achieving the church's purpose. Music in the congregational services fulfills its purpose when it gives expression to and supports the performance of the church's functions.

b. What?

The task includes a broad spectrum of experiences that are an integral part of a service and are appropriate to the general thrust of a particular service and the overall mission of a church. The range of music literature necessary to the successful achievement of the task includes music literature (hymns, anthems, songs, etc.) that has doctrinal, scriptural, and theological validity, musical and literary integrity, and fits the background and abilities as well as the cultural and aesthetic environment of the people in the congregation.

Content and guidance material for this task is found in selected resources for leaders and members.

c. Who?

Music Ministry leaders, members, and sometimes the congregation itself will carry out this task. While the pastor has primary leadership in the planning and conducting of congregational services, the music director shares the responsibility and since music comprises such a large portion of those services, he or she may do the basic staff work in planning. Other staff colleagues and ideally members of the congregation may be enlisted to serve on a Congregational Services Planning Group.

d. How?

The task is carried out through the congregational services, supported by the structured organization of the Music Ministry. To accomplish the task, the Music Ministry uses a variety of media: the congregation, large and small performing groups (vocal and instrumental), keyboard, solos, and recorded music.

e. When?

Provision of musical resources and musical leadership will be necessary each time the congregation has services. The more obvious times include Sunday morning and evening worship, prayer meeting, revival services, and special services or events.

f. Where?

The musical experiences of the congregation may take place in any designated worship center.

3. Essential Actions

a. Assist the pastor in planning the congregational services

b. Lead in evaluating, selecting, creating, arranging, rehearsing, and performing music for congregational services

c. Lead the congregation in musical experiences that are relevant, meaningful, inspiring, and that contribute to the thrust and mission of the church

d. Motivate the church constituency to want to be involved in the musical experiences and to grow in their understanding of the value and role of music in the congregational services

e. Provide resources for musical experiences of the congregation

4. Basic Approaches

a. For assisting the pastor in planning the congregational services

(1) Cooperate planning between pastor and music director

(2) Establishing a Congregational Services Planning Group

(3) Leading that group to plan, evaluate, and improve congregational services

b. For leading in evaluating, selecting, creating, arranging, rehearsing, and performing music for congregational services

(1) Establishing a Congregational Services Planning Group to plan and coordinate music activities

(2) Establishing a consistent schedule of music planning meetings with music leaders (organists, pianists, and others with performance responsibilities)

(3) Establishing and continuing regular experiences of choirs and other music groups that have responsibilities in congregational services

c. For leading the congregation in musical experiences that are relevant, meaningful, inspiring, and that contribute to the thrust and mission of the church

(1) Development of a leadership style that motivates the congregation in its search for a deeper relationship with Christ and for a clear vision of their part of His purpose

(2) Conducting congregational services in which the elements of the service lead the church constituency to: encounter God, recognize and declare the worth of God, rejoice in and celebrate the Christ event, open

hearts to the love of God, respond to the needs for communion with God and His people, and submit their wills to the purpose of God.

d. For motivating the church constituency to want to be involved in corporate musical experiences and to grow in their understanding of the value and role of music in the congregational services

(1) Conducting congregational hymn rehearsals

(2) Conducting congregational study opportunities in the content areas of the Music Ministry

(3) Disseminating information (oral and written) that improves the musical understandings, attitudes, and skills of the congregation

e. For providing resources for musical experiences of the congregation

(1) Discovery of all the music resource needs of the congregation

(2) Training musicians to meet the musical resource needs of the congregation

(3) Purchase, maintenance, and inventory of instruments, hymnals, music, and other music resources needed by the congregation

(4) Scheduling and assigning musical resources for use in congregational services

TASK 2: PROVIDE CHURCH MUSIC EDUCATION

1. Definition

To provide church music education means that the Music Ministry will plan and implement a definite schedule of teaching/training/performing activities to: develop a positive attitude toward church music; increase knowledge and appreciation of the purposes and benefits of church music; and guide persons in developmental learning and performing experiences.

2. Scope

a. Why?

To understand the value and role of music in the Christian experience and to assure meaningful participation requires the development of musical skills, attitudes, and knowledge on the part of the church constituency. Such music development helps persons to better experience the presence of God and to realize more fully His indescribable mysteries. Musical development also helps

persons to lead others in similar experiences through musical involvement and expression.

The church assigns this task to the Music Ministry to involve its constituency in musical growth and performance, not only to help the individuals find self-satisfaction, self-expression, and personal fulfillment, but also to make provision for its people to become actively involved in the life of the church.

b. What?

Content for this task includes a curriculum with balanced approach to music education and music performance. The curriculum includes sequential and holistic learning through performance activities based on the mental, physical, and spiritual readiness of individuals.

In essence, the content of this task is to provide opportunities to perfect musical skills through structured educational/performance activities that result in personal development and Christian maturation, the purpose being the utilization of talents to support the mission of the church.

Primarily, a curriculum of recommended activities is communicated through the Dated Plan. The Dated Plan resources include leader and member age-graded periodicals, church study course materials, BTN [Baptist Telecommunication Network] software, and Broadman/Van Ness/McKinney music.

c. Who?

The target group for music education and performance activities includes both church members and prospects.

d. How?

The task may be performed by choirs and other continuing music groups or in 'short-term' learning and performance projects as identified under approaches. Such groups or special projects may be geared toward specific needs, depending on the nature of the activities.

e. When?

Each church will design its own schedule to meet the requirements of its own constituency. Whenever rehearsals are scheduled, care should be exercised to see that the music activities are interfaced so as not to conflict with other ongoing program meetings.

f. Where?

The regularly scheduled choirs, ensembles, classes, and other meetings should be held in designated choir space or classrooms. Some activities may be scheduled in studios or uniquely equipped learning/performance sites.

3. Essential Actions

a. Discover and analyze the musical needs of the church constituency, i.e., instructional programs, training, and performance

b. Provide the instructional programs, training, and performance opportunities appropriate to those needs

c. Motivate the church constituency to see the needs and to be involved in instructional programs, training, and performance activities

4. Basic Approaches

a. For discovering and analyzing the musical needs of the church constituency, i.e., instructional programs, training, and performance

(1) Surveys to determine needs

(2) Analyzing the current reality of the church music situation and projecting the potential of the Music Ministry through objectives and goals

(3) Personal interviews and auditions

(4) Testing to determine musical abilities and knowledge

(5) Personal observation

(6) A study of records and information forms

(7) Requests from other programs for music resources

(8) Community resources

(9) Information from the pastor

b. For providing the church constituency with instructional programs, training, and performance activities

(1) Rehearsals and service opportunities for soloists, choirs, ensembles, instrumental groups, and the congregation

(2) Individual study, practice sessions, or counseling

(3) Classes for vocal or instrumental instruction, music skill development, and general music study (whether at the local church, in the community college, on local college/university campuses or under auspices of associational, state, or convention-wide organizations)

(4) Performance provided for the church constituency—concerts, recitals, music dramas, and congregational services—that are musically edifying

(5) Planned use of music talents in service opportunities

c. For motivating the church constituency to involve itself, individually and corporately, in instructional programs, training, and performance activities

(1) Group and individual enlistment plans, awareness, features, personal appeals, and growth projects

(2) Group and individual guidance in exploring and understanding the value of church music (scriptural, theological, doctrinal, aesthetic)

(3) Group and individual guidance in the development of musical attitudes, skills, and habits

(4) Group and individual guidance in the development of good value judgment of music literature and performance

(5) Guidance in utilizing music talent in service opportunities

(6) Guidance in learning to value the role of church music

TASK 3: LEAD THE CHURCH TO WITNESS AND MINISTER THROUGH MUSIC

1. Definition

This task assigns to the Music Ministry the responsibility of leading persons to witness and minister through musical experiences and activities in the church and community. That means that the Music Ministry will, by using the music resources of the church in ministering to the human and spiritual needs of the church constituency, actively seek ways to witness and minister through music to believers and unbelievers.

2. Scope

a. Why?

Because music is such an incomparable and widely used means of communication, the Music Ministry is in a unique position to proclaim the message of redemption and to respond to the heart cry of a needy world. To fail to acknowledge that music exists not only as a worship act within itself, but that it has a recognizable value as a 'function' or tool would be to ignore one of God's greatest instruments of communication. Music is a system of affective communication that complements man's cognitive word systems, for, as Carl Halter [1963] relates: 'The revelation of God in the person of Jesus Christ is necessary to our redemption and salvation. But short of this ultimate revelation, music encompasses and speaks to the issues of life to such purpose that we ignore its voice only to our own loss' [p. 73].

b. What?

The import of the task is that the Music Ministry will discover and take advantage of opportunities to involve its members in proclaiming the Good News of God's saving act and in giving themselves in musical service to others. Most of the actions will involve music proclamation and witness for providing comfort, solace, encouragement, hope, enlightenment, or similar ministries.

The musical content for the task may range from simple music education materials to major musical performances of song sermons, cantatas, musical dramas, oratorios, or other music. The type of music and music service will depend on the occasion and the persons to whom ministry is directed.

c. Who?

In addition to the ongoing congregational services, the Music Ministry (leaders, members, groups, resources) will enlarge the outreach thrust of the church with such projects as mission choir tours, radio, television broadcasting, community projects, or aiding and assisting other churches and missions.

d. How?

Expression of this task may take many forms involving various kinds of music, both sacred and secular. The opportunities could range from open air presentations to highly sophisticated concerts for radio or television or participation in a community chorus.

On the other hand, the implementation of the task might be accomplished by such activities as leading music education courses for a mission, conducting enlargement campaigns for another church, participating in

outreach efforts in another community, making music presentations on a mission tour, or providing demonstration choirs or music groups in an associational music workshops.

A major concern is that the Music Ministry, in providing services is keeping with the mission of the church, ensure that actions are coordinated with other programs and church polity. All actions should represent a wise investment of resources and should not take precedence or usurp other priority assignments.

e. When?

The time for music witness/ministry actions will depend on the readiness of the target group. The Ministry of Music needs to be prepared at all times to move quickly when needed.

f. Where?

The place for musical witness/ministry will depend on the type of opportunity for service. The only limitations to the service opportunity are the readiness of the resources.

3. Essential Actions

- a. Discover and analyze needs for musical witness and ministry
- b. Develop plans for individual and group involvement in musical witness and ministry
- c. Involve members in individual and group witness and ministry projects

4. Basic Approaches

- a. For discovering and analyzing needs for musical witness and ministry
 - (1) Surveys, inquiries, or requests
 - (2) Observation, personal contacts, visitation, counseling, or dialogue in which needs are revealed
 - (3) Consultation with leaders of other churches, missions, state conventions, associations, institutions, other organizations, and community resource/service groups
- b. For developing plans for individual and group development in music witness and ministry

(1) Meetings of basic planning group

- (a) Church Council
- (b) Music Ministry Council
- (c) Choir and other music planning groups

(2) Dialogue in congregational services

(3) Informal discussions with leader of other church programs and services

(4) Consultation with key contacts regarding availability of musicians to carry out musical witness and ministry projects. Key contacts outside the church would include:

- (a) Community project leaders
- (b) Institutional leaders, including college/university campus leaders
- (c) Radio and television representatives
- (d) Selected denominational leaders (state convention, associational, and church leaders who would request musical outreach assistance)

c. For involving members in individual and group musical witness and ministry projects

(1) Music in congregational services

- (a) Sunday Service
- (b) Prayer meeting
- (c) Revivals
- (d) Weddings
- (e) Funerals
- (f) Special occasions

(2) Music productions or services

- (a) Music drama and pageants
- (b) Oratorios and cantatas
- (c) Concerts and recitals
- (d) Song sermons
- (e) Musicals

(3) Aid or support to other churches or missions

- (a) Loan or gift of music, recordings, and equipment
- (b) Music leadership training (music schools, choir demonstrations, workshops, clinics, festivals, lectures)

- (c) Mission choir tours
- (d) Cooperative endeavor with other churches
- (4) Mass media channels
 - (a) Video cassette tapes
 - (b) Radio broadcasts
 - (c) Televised services or programs
 - (d) Recording and tape ministry
- (5) Use of individual talents
 - (a) Community chorus director, accompanist, or singer
 - (b) Soloist in community projects
 - (c) Participation in institutional endeavors
 - (d) Singer or player in recording sessions
- (6) Use of individual and group music talents in ministering to people with physical and/or spiritual needs

TASK 4: ASSIST CHURCH PROGRAMS IN PROVIDING TRAINING IN MUSIC SKILLS AND IN CONSULTING ABOUT MUSIC EQUIPMENT

1. Definition

The Music Ministry supports church programs by providing training in music skills and consultation about music equipment. The task places the Music Ministry at the service of those programs whose leaders (teachers, planners) want to use music to enrich their work.

2. Scope

a. Why?

Since music is specialized in several areas (singing, playing instruments, song-leading), the church's music director may be looked upon as a developer of skills in such areas. In addition, he or she may act as a resource for information about other music needs--hymnals, keyboard instruments, or sound equipment.

b. What?

On request by a program leader, the music director will confer about the needs of the program and supply the training or consultation in cooperation with the program leaders.

c. Who?

The music director will maintain a file of prospects for music training and another file of persons who have consultive skills.

d. How?

The music director will propose plans for skill development activities to the Church Council. When those plans are approved, the music director will then implement them for teaching/developing the music skills of leaders. Regular or 'short-term' classes in keyboard accompaniment, congregational song-leading, or voice may be conducted. Private instruction may also be offered.

e. When?

The musical development may be accomplished before the singer, songleader, or accompanist begins service, or such development activities may be 'on-the-job' in nature (by leaders who need skill to improve the use of music in their curriculum material).

f. Where?

Regular or 'short-term' classes should be conducted where the best equipment and teaching/learning conditions are available, but individual instruction may be more convenient in a home setting.

3. Essential Actions

a. Consult with program leaders as requested

b. Offer to church program leaders a plan for the music teaching/development needed for their teachers/leaders

c. Conduct needed surveys and maintain files of trained and/or potential music leaders

d. Conduct needed teaching/development activities for new leaders or existing leaders

4. Basic Approaches

a. For offering church program leaders the music teaching/development needed for their teachers/leaders or apprising leaders of the help available in securing music equipment

(1) Personal contact

(2) Notes or letters

- b. For consulting with program leaders as requested
 - (1) Review of the musical needs of the program
 - (2) Cooperating with program leaders in helping teachers/leaders to use music in their curriculum materials
- c. For conducting needed surveys and maintaining files of trained and/or potential music leaders
 - (1) Assisting programs in training their leaders to use the music in their curriculum materials
 - (2) Interviews with potential music leaders, personal observation and contact either individually or in groups
- d. For conducting needed teaching/development activities for new leaders or existing leaders
 - (1) 'Short-term' group class sessions
 - (2) Regular ongoing class sessions
 - (3) Ongoing private instruction

TASK 5: INTERPRET AND UNDERGIRD THE WORK OF THE CHURCH AND THE DENOMINATION

1. Definition

Church members need to know the emphasis of the church and denomination. This task places on the Music Ministry and the other church programs the responsibility of sharing information about the activities of the church and the denomination.

- a. Interpret indicates that the intended message is presented and explained in an appropriate manner.
- b. Undergird means to provide support for the work of other programs and congregational projects (e.g., revivals and church picnics).
- c. Incorporated in the term work are the activities of the church or of groups with which the church cooperates to perform its mission locally and around the world.

2. Scope

a. Why?

It is important that Southern Baptists work together toward worthy objectives. Coordination and cooperation are possible only when the lines of communication are kept open between church members and denominational leaders. This task makes possible the cooperative participation in Christ's work between individuals, churches, and the denomination.

b. What?

This formal material deals with the activities of the church and denomination at the local level, in the association, in state conventions, and in the Southern Baptist Convention. It is a task of all church programs and services.

Criteria for determining what is to be communicated include the following:

- (1) The information should be vital and timely.
- (2) The information should be compatible with the Music Ministry tasks.
- (3) The information should be appropriate to the age, maturity, and needs of the recipients.

c. Who?

Providing information is the work of leaders and members of the Music Ministry. Those who receive the information are primarily the members of the Music Ministry.

d. How?

Information may be shared through verbal, written, musical, or audiovisual modes of communication.

e. When?

The interpretation of information may take place in any scheduled meetings of music ensembles, or interpretation may be given to individuals at times when it can be assimilated and used appropriately.

f. Where?

Depending on its nature and intent, the communication may occur at church, at home, at meeting places, or at any other appointed place.

3. Essential Actions

- a. Obtain or receive information to be communicated
- b. Determine who should receive the information and how it should be communicated
- c. Communicate and interpret information to assure appropriate responses by proper audiences
- d. Make provision for and seek suitable response to communication

4. Basic Approaches

- a. For obtaining or receiving information to be communicated
 - (1) Mail out information or correspondence
 - (2) Personal contacts
 - (3) Church and denominational conferences
- b. For determining who should receive the information and how it should be communicated
 - (1) Study and evaluation of information
 - (2) Use of planning groups and organizations to assign responsibility for sharing information
 - (3) Considering best alternatives for explaining information
- c. For communicating and interpreting information to assure appropriate responses by proper audiences
 - (1) Use of printed materials
 - (2) Use of visual or audiovisual interpretation
 - (3) Lecture or monologue
 - (4) Conversation or discussion
- d. For making provision for and seeking suitable response to communication
 - (1) Conducting activities that, in themselves, are appropriate responses

- (2) Making work assignments
- (3) Feedback, testing, observation, conferences, or interviews
- (4) Testimonies of persons making responses

APPENDIX 6

MUSIC MINISTRY RELATIONSHIPS

MUSIC MINISTRY RELATIONSHIPS

(Church Base Design, 1986, pp. II-238 - II-249)

The Music Ministry, because of its very nature, must maintain vital relationships with other programs in order to adequately fulfill its tasks. Music permeates the Christian life and is used in virtually every program and meeting in a church. Interprogram relationships must be continually planned and maintained.

1. Base Programs

a. Pastoral Ministries

(1) Lead the church in the accomplishment of its mission

All the work of the Music Ministry is planned and designed to help accomplish this task. Under the guidance of the pastor, the Music Ministry leaders provide music groups and individual musicians to assist where needed. As a part of the shared ministry concept, the Music Ministry will assist in leading the church to accomplish its mission, carefully coordinating its plans, both with the work of the church staff and with that of the Church Council.

(2) Proclaim the gospel to believers and unbelievers

This significant relationship is maintained through the involvement of the Music Ministry in congregational services and outreach activities. The provision for music and musicians is the responsibility of the Music Ministry leaders and must be coordinated with the entire church program.

Cooperative planning between the pastor and minister of music and/or other Music Ministry leaders is essential to the accomplishment of this significant relationship.

(3) Care for the Church's members and other persons in the community

The Music Ministry accepts the responsibility of care for members enrolled in its program. In addition, it ministers to the entire congregation and community through providing music for weddings and funerals and by ministering in nursing homes, shopping centers, missions, etc.

b. Bible Teaching

(1) Reach persons for Bible study

The outreach function of a church must be carefully coordinated and the Music Ministry must be involved. Visitation efforts aimed toward non-Christians must first of all point individuals toward Bible study. The Music Ministry will assist in this plan and will ultimately grow as a result.

(2) Teach the Bible

The Bible is the basis for all curriculum used in the Music Ministry. Through the curriculum and the texts of the music that is used, the Music Ministry assists in teaching the Bible. Music is used as a vehicle to express the revelation of God and as a medium of religious expression in worship, praise, and witness.

(3) Witness to persons about Christ and lead persons into church membership

The Music Ministry sings and plays music that proclaims salvation through faith in Jesus Christ. Through its leaders and members, it attempts to reach the unchurched and unsaved by enlisting them in musical groups and provides opportunities for these persons to worship and serve. Great spiritual encounters through appropriate music will inspire and deepen the concern of church members for the unsaved and unenlisted in the community.

(4) Lead members to worship

The Music Ministry is vitally concerned for and involved in the worship function of the church. In cooperation with the Bible Teaching program, the Music Ministry will help provide and train musicians to assist in the worship experiences provided in various Sunday School departments. The two programs share the responsibility for building attendance in the regular congregational services of the church and for revivals and other special services.

Through the preparation of individuals and musical groups for participation and leadership in worship, the Music Ministry shares the responsibility with the Bible Teaching program for teaching persons about and how to experience worship.

c. Church Training

(1) Reach persons for discipleship training

As church members--new or long-term--who need discipleship training are discovered, the Music Ministry, in careful coordination with Church Training, may assist in reaching those persons for training in musical skills or understanding.

(2) Orient new church members for responsible church membership

As new members are guided toward responsible church membership, some will find that their spiritual gifts include music. The Music Ministry, in coordination with Church Training, will assist those persons in finding their most appropriate place of service.

(3) Equip church members for discipleship and personal ministry

The Music Ministry shares this task by providing organization and leadership to train persons in the development of musical skills. These skills are then used in providing music for the church and community and to worship, praise, and witness.

(4) Teach Christian theology and Baptist doctrine, Christian ethics, Christian history, and church policy and organization

Within the limits of its content area, the Music Ministry teaches in all these areas. The basic vehicle for accomplishing this is through the careful development of understanding of the texts of hymns, anthems, and songs that teach in these areas. Significant contributions to church history have been made by various individuals through music. The Music Ministry provides study opportunities to learn about these persons from the Bible and other historical accounts.

(5) Train church leaders for ministry

This task is similar to the one in the Music Ministry to develop musical skills, attitudes, and understandings. This task is also for the purpose of equipping persons for service in leading, singing, and playing music. The Music Ministry equips for service in its area of responsibility.

Church training and Music Ministry should cooperate carefully for maximum effectiveness in training.

d. Brotherhood

(1) Engage in missions activities

The Music Ministry has a task to witness and minister through music. This task has a direct relationship to Brotherhood's task to engage in mission activities. Brotherhood may take the initiative in requesting the Music Ministry to provide singers and/or instrumentalists for missions activities it is conducting. The Brotherhood may also take a supportive role in missions activities initiated by the Music Ministry such as singing and/or playing in nursing homes, rest homes, hospitals, prisons, shopping malls, or airport terminals, etc.

(2) Teach missions

The Music Ministry studies as a part of its curriculum, music with a missions emphasis, and the lives and work of missionaries, music missionaries in particular. As a part of this, the Music Ministry members are made aware of the opportunities of missions service as a God-called vocation.

(3) Pray for and give to missions

The Music Ministry supports this task with regular prayer time for Music Missionaries and through participation and leadership in the congregational services of the church.

(4) Develop personal ministry

Using music as its tool, the Music Ministry gives its members various opportunities to develop their abilities in personal ministry. As they lead, sing, and play music in various kinds of settings, they are in fact ministering through the gifts and talents God has given them.

e. Woman's Missionary Union

(1) Teach missions

The Music Ministry studies, as a part of its curriculum, music with missions themes and emphasis, and also the lives and work of missionaries, particularly music missionaries. As a part of that, the Music Ministry members are made aware of the opportunities of missions service as a God-called vocation.

(2) Engage in mission action and personal witnessing

The relationship of the Music Ministry to WMU in this task has a direct relationship to the Music Ministry task to lead the church to witness and minister through music.

WMU may take the initiative in requesting the Music Ministry to provide singers and/or instrumentalists for mission action or personal witnessing projects it initiates. The WMU may also assume a supportive role in missions activities initiated by the Music Ministry, such as singing and/or playing in nursing homes, rest homes, hospitals, prisons, shopping malls, or airport terminals, etc.

The Music Ministry may provide training, equipment, or other musical support in individual or family efforts.

(3) Support missions

The Music Ministry supports this task with regular prayer times for music missionaries and through participation and leadership in the congregational services of the church.

2. Emphasis Programs

a. Family Ministry

Minister to the distinctive needs of couples, parents and their children, senior adults, and single adults

The Music Ministry relationship to this program and its task is bound up in the total involvement of the Music Ministry. The Music Ministry, by providing opportunities for all ages and types of persons to sing in choirs and ensembles and play in various kinds of instrumental groups, is also ministering to distinctive needs of persons. The Music Ministry will provide assistance and materials related to the use of music in the home. It will also provide counsel and information for parent regarding music instruction for their children. That would include participation in the church Music Ministry as well as public school and private musical instruction.

As the church provides various kinds of organizations for senior adults and single adults, the Music Ministry provides music and musicians for their meetings and provides choir and other music opportunities.

b. Stewardship

(1) Develop Christian stewards

The Music Ministry cooperates with Stewardship by carefully teaching its members about the importance of Christian stewardship. Since the Music Ministry is dependent upon the church budget for its financial resources, its members must also be taught the biblical basis of giving. The study of music with a theme of stewardship aids the Music Ministry to accomplish this aim.

(2) Involve the church in supporting Cooperative Program ministries

Support of the Cooperative Program ministries may be impressed upon members of the Music Ministry as they study about music missionaries and the various other agencies of the SBC that are supported through the Cooperative Program. The Music Ministry may participate in services during missions emphasis, budget fairs, and other projects and emphases that educate persons concerning the Cooperative Program.

c. Evangelism

- (1) Engage the church in evangelism by developing a comprehensive church strategy for Evangelism

Great spiritual encounters through inspiring music play a significant role in evangelism. The church's music leaders participate with Evangelism program leaders to help plan and implement the church's strategy of evangelism, as coordinated in ongoing service and in other music activities.

- (2) Involve church members in personal evangelism

The Music Ministry will be actively involved in evangelism strategy of the church as it seeks to reach the unchurched. That will be accomplished by providing musical witnessing opportunities for all church members and by using traditional methods of visitation to get them involved. Mission tours by adult or youth choirs and instrumentalists, and musical activities outside the building also serve as effective evangelistic involvements.

- (3) Reach persons for Christ through special events and mass evangelism

As an expression of its task to provide musical experiences in congregational services, the Music Ministry supports the church's evangelism strategy as it leads to such special events as rallies, revivals, crusades, and other efforts in mass evangelism.

d. Missions Development

- (1) Identify missions needs/opportunities

As a part of the missions strategy/ implementation capability of the church, the Music Ministry leaders should assist in the process of identification and prioritization of missions needs/opportunities.

- (2) Develop missions strategies to meet unmet missions needs

As the Music Ministry of a church leads members to sharpen their skills at witnessing and ministering through music, they become ready to be part of this church's coordinating missions efforts. The music leader may assist in coordination as it is carried out in the Church Council or in the advanced stages before recommendation to the Church Council.

(3) Establish new churches

As a congregation embarks upon the task of establishing a mission, the Music Ministry should be involved in the planning stages. The Music Ministry should aid in the planning for all phases of the musical needs of the new congregation. This would include the provision of a piano and/or an organ, space for a choir to meet and to perform, and hymnals and other music for a beginning choir. Of primary importance, the Music Ministry should provide the necessary leaders. This would include a music director and accompanists.

The Music Ministry should continue to maintain a strong supportive role as the new church gets started and begins to minister in the community.

(4) Support establishing and strengthening of WMU and Brotherhood

The task that calls on the Music Ministry to interpret and undergird the work of the church and denomination obliges the Music Ministry to give support to missions education and the organizations who provide it. Such support may be given through music training for WMU and Brotherhood leaders and workers or through providing music and musicians for special events.

e. Vocational guidance

Educate in Christian vocation and guide persons in church occupation choice and adjustment

Through curriculum and various activities in which Music Ministry members are involved, those members will become aware of the opportunities to serve the Lord in a Christian vocation through music. The Music Ministry not only should attempt to make members aware of the opportunities but should create a climate of service and involvement that will cause them to be receptive to God's call.

The Music Ministry should also provide leadership opportunities for its members who have special interest in church music as a vocation and for those who demonstrate special talent and interest.

f. Student Ministry

Music Ministry, through its tasks of providing musical experiences in congregational services, providing church music education, leading the church to witness and minister through music, and assisting other church (and campus) programs in providing training in music skills, has a clear responsibility to support church and campus Student Ministry.

(1) Witness to persons about Christ

A ready resource for student involvement in witnessing activity--both on campus and in the local church--is found in music. A significant proportion of students already have a music witnessing background from youth church music experiences.

(2) Lead students into responsible church membership

Students learn a significant proportion of Baptist doctrine from hymns, both in special study and in worship experiences.

Further, responsible church membership includes exercising appropriate gifts in the music activities of a church or BSU. Such activities may be in leadership or membership roles.

(3) Develop ministries to persons

Target groups for ministry by students in church or on campus may best be served by musical activities. Music may provide motivation, inspiration, or information to a church group or BSU.

(4) Guide students in making life decisions

Music and/or music-related activities may help provide an ideal setting for making life decisions. When such decisions involve music skills, church or BSU may help students develop their gifts.

(5) Involve students in study of the Bible and Christian faith

Study of the content of psalms, hymns, and spiritual songs is a way for Christians to learn the basics of their faith.

(6) Involve students in missions

Music has a place in missions as well as in evangelism. Local-church mission action often involves music, either as an entre or in direct communication of a missions message. Mission projects including music by local-church groups or by BSU choirs or ensembles are an established and effective method for missions involvement of students.

(7) Lead students to worship

When a local church or BSU group worships together, music is an integral part of the experience. The church's Music Ministry provides musical experiences in such settings often involving students and also student music leaders. Such musical experiences naturally

provide models for similar campus worship, spearheaded by those same students and student music leaders.

(8) Build Christian fellowship

Music involvement--whether in worship, ministry, evangelism, missions, or recreation--is a strong means of building Christian fellowship. Student groups in local churches as well as on the campus can experience such bonding whether in choir activity or in fun singing on retreats.

(9) Involve students in world issues and social action

When students whose gifts include music talent become aware of social needs for which may be an answer, commitment to missions involvement may follow. Church and campus leaders can make such students aware of opportunities to apply their musical gifts to specific needs.

3. Service Programs

a. Media Library

(1) Provide media and Media Library services

The relationship of the Music Ministry to the tasks of Media Library must of necessity be a strong one. The Music Ministry is dependent upon Media Library for the provision of printed materials and audiovisual materials and equipment. Such items are needed, especially for music rehearsals, in the implementing of Music Ministry tasks.

As the primary resource center for the church, the Media Library can maintain the Music Library of the church as a part of its overall ministry. This would entail cataloging, storing, and repairing music and music materials.

(2) Promote the use of media and Media Library services

The Music Ministry's need for constant reference to the services of the Media Library points up the importance of their promoting the use of those services.

(3) Train persons in media skills

It will be of signal benefit to a church's Music Ministry for its leaders and members to avail themselves of the training offered by

Medial Library personnel. That is particularly true in the area of audiovisual equipment.

b. Recreation Services

Provide Recreation methods, materials, services, and experiences that will enrich the lives of persons and support the total missions of the church.

The Music Ministry will look to Recreation Services for assistance in providing recreation and fellowship activities for its members. The Music Ministry will also look to Recreation Services for its counsel and assistance when a musical presentation is planned that includes drama. In like manner, Recreation Services will look to Music Ministry for help when its dramatic productions include music. The two programs should cooperate in providing social activities for the church constituency when music is needed. The Music Ministry should make the Recreation Services aware of musical resources that may be used in recreational and fellowship activities, and promote leadership in these kinds of activities when it is needed.

c. Administrative Services

Assist the church to plan its program, manage its resources and govern its life and work.

As a cooperating entity of the total church program, the Music Ministry maintains a vital relationship with Administrative Services. The Music Ministry will have representation on the Church Council. In this relationship, the Music Ministry plans its activities and involvements with the total needs of the congregation and other programs in mind.

In order to function, the Music Ministry must be provided with adequate financial resources. In cooperation with Administrative Services, the Music Ministry will plan for its budgetary needs and will cooperate fully with the church's plan for use of the budget.

The Music Ministry will also have a relationship to the church's nominating committee. The Music Ministry will seek out qualified persons to function in leadership roles. Their names will then be presented to the church by the nominating committee for election.

4. External Groups

a. Associational relationships

Cooperation with the association can help the Music Ministry of a church provide opportunities for its leaders and members that the church may not be able to provide on its own. Leadership training, music festivals, associational choirs, and instrumental groups are a few of these. A church music leader should be able to look to the association for counsel, training, and service opportunities.

Associations, often with the assistance of some of their larger churches, may set up a music lending library. Associational hymn sings and carol sings provide opportunities for the Music Ministry to be involved with the association in a much less structured way.

b. Conference or fellowship for pastors and staff members

These kinds of relationships for a minister of music or music director should always be left to the discretion of the individual involved. There are numerous fraternal or fellowship groups available, some of which can offer support to an individual in the performance of his or her job. These kinds of groups would not involve the church in organizational relationships. Some of the groups are within our own denomination and others are interdenominational.

c. Churches of other denominations

The Music Ministry may develop strong relationships within its community through involvements with churches of other denominations. This can be done through cooperative leadership training events, exchange concerts by choirs and/or instrumental groups, combined choir programs, music festivals, etc.

Some strong community projects may be accomplished in this way, and warm fellowship and understanding can be the ultimate result.

d. Professionals in the community

The obvious relationships the Music Ministry should develop with professionals in the community are those with musicians. School teachers such as band, orchestra, and choral directors are examples, as well as those who teach general music. College and university music faculty and local professional musicians of all types also are examples. All of these may be helpful as resource persons and also as possible performers for special programs and services.

Other professionals may help the Music Ministry in various ways when a good relationship is established. Bankers, lawyers, shopkeepers, shopping mall managers, airport terminal managers, etc. are examples.

e. Government agencies and social welfare agencies

Such agencies can be useful to the Music Ministry as it plans events to minister to the community. A relationship that will make information readily available is certainly desirable.

f. Businesses that relate to weddings and funerals

Such types of businesses can be very helpful to the Music Ministry as it provides music for weddings and funerals. Warm relationships can assist in doing effective work in these kinds of services.

APPENDIX 7

QUESTIONNAIRE

AN ORGANIZATIONAL MODEL FOR A COORDINATED
PROGRAM OF MUSIC MINISTRY FOR THE
SEVENTH-DAY ADVENTIST CHURCH IN
NORTH AMERICA AND EUROPE

(UNION CONFERENCE--NORTH AMERICA)

QUESTIONNAIRE

for a study on

AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF
MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST
CHURCH IN EUROPE AND NORTH AMERICA

Name of the Union Conference: _____

1. Does your union presently have a part-time or a full-time union appointed music director/coordinator who may or may not be paid by the union?

☐ yes☐ no☐ on a permanent basis, since _____ (year)

☐ appointed only for certain special occasions
(union sessions, evangelistic efforts, etc.)

2. If your answer to the previous question was No, have you had a part-time or a full-time union music director/coordinator who was or was not paid by the union?

☐ yes☐ no☐ on a permanent basis, when? _____ (years)

☐ appointed only for certain special occasions
(union sessions, evangelistic efforts, etc.)

3. Do you presently have a (church) music committee appointed by your union?

☐ yes☐ no☐ on a permanent basis, since _____ (year)

☐ appointed only for certain special occasions
(union sessions, evangelistic efforts, etc.)

4. If your answer to the previous question was No, have you had a union (church) music committee?

☐ yes

☐ no

☐ on a permanent basis, when? _____ (years)

☐ appointed only for certain special occasions
(union sessions, evangelistic efforts, etc.)

5. Do you have or have you had a constitution or working policy for your union music director and/or your union (church) music committee?

☐ yes

☐ no

If you have one, would you please send me a copy with this questionnaire!

Thank you for your cooperation!

APPENDIX 8

QUESTIONNAIRE

AN ORGANIZATIONAL MODEL FOR A COORDINATED
PROGRAM OF MUSIC MINISTRY FOR THE
SEVENTH-DAY ADVENTIST CHURCH IN
NORTH AMERICA AND EUROPE

(CONFERENCE--NORTH AMERICA)

QUESTIONNAIRE

for a study on

AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF
MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST
CHURCH IN EUROPE AND NORTH AMERICA

Name of the Conference: _____

1. Do you presently have a part-time or a full-time conference appointed music director(s)/coordinator(s) who may or may not be paid by the conference?

- ☐ yes ☐ no
- ☐ working for the entire conference
- ☐ on a permanent basis, since _____ (year)
- ☐ appointed only for certain special occasions
(conference sessions, evangelistic efforts, etc.)
- ☐ working only for a local congregation(s)

2. If your answer to the previous question was No, have you had a part-time or a full-time conference music director(s)/coordinator(s) who was or was not paid by the conference?

- ☐ yes ☐ no
- ☐ working for the entire conference
- ☐ on a permanent basis, when? _____ (years)
- ☐ appointed only for certain special occasions
(conference sessions, evangelistic efforts, etc.)
- ☐ working only for a local congregation(s)

3. Do you presently have a (church) music committee appointed by your conference?

☐ yes

☐ no

☐ on a permanent basis, since _____ (year)

☐ appointed only for certain special occasions
(conference sessions, evangelistic efforts, etc.)

4. If your answer to the previous question was No, have you had a conference (church) music committee?

☐ yes

☐ no

☐ on a permanent basis, when? _____ (years)

☐ appointed only for certain special occasions
(conference sessions, evangelistic efforts, etc.)

5. Do you have or have you had a constitution or working policy for your music director and/or your (church) music committee?

☐ yes

☐ no

If you have one, would you please send me a copy with this questionnaire!

6. Do you have a part-time or a full-time musician(s) hired by a local congregation(s) within your conference?

☐ yes

☐ no

If your answer was Yes, please, list the local congregation(s) which have hired music directors, choir conductors, or organists:

7. Do any of the local congregations in your conference have a music committee?

☐ yes

☐ no

If your answer was Yes, please, list the local congregation(s) which have a music committee:

Thank you for your cooperation!

APPENDIX 9

LETTER TO ACCOMPANY QUESTIONNAIRE

June 8, 1987

Addressee
Address

Dear _____:

As a doctoral candidate at Andrews University, I am working on a dissertation for the Ph.D. degree in educational administration. My topic is "An Organizational Model for a Coordinated Program of Music Ministry for the Seventh-day Adventist Church in North America and Europe." My concern is to help our Church develop a distinct philosophy of music and on this basis build a strong music ministry to support the total mission of the Church.

With the recommendation given by the Office of Church Music of the General Conference I am sending you this short questionnaire and asking for your cooperation. The purpose of this inquiry is to survey the existing music programs of our Church. Your share is vital for the completion of the study. If needed you may assign this task to someone else in your office who is responsible for your music programs. In order to be able to continue my study I would appreciate your immediate response. I should have received all the answers by June 30, 1987.

Enclosed you will find a pre-stamped envelope for your convenience. I thank you for your cooperation and look forward to hearing from you soon.

Sincerely yours,

Raimo Lehtinen
Doctoral Candidate

Dr. Edward A. Streeter
Chairman of the Doctoral Committee

APPENDIX 10

QUESTIONNAIRE

AN ORGANIZATIONAL MODEL FOR A COORDINATED
PROGRAM OF MUSIC MINISTRY FOR THE
SEVENTH-DAY ADVENTIST CHURCH IN
NORTH AMERICA AND EUROPE

(UNION CONFERENCE--EUROPE)

QUESTIONNAIRE

for a study on

AN ORGANIZATIONAL MODEL FOR A COORDINATED PROGRAM OF
MUSIC MINISTRY FOR THE SEVENTH-DAY ADVENTIST
CHURCH IN EUROPE AND NORTH AMERICA

Name of the Union Conference: _____

1. Does your union presently have a part-time or a full-time union appointed music director/coordinator who may or may not be paid by the union?

☐ yes☐ no☐ on a permanent basis, since _____ (year)☐ appointed only for certain special occasions
(union sessions, evangelistic efforts, etc.)

2. If your answer to the previous question was No, have you had a part-time or a full-time union music director/coordinator who was or was not paid by the union?

☐ yes☐ no☐ on a permanent basis, when? _____ (years)☐ appointed only for certain special occasions
(union sessions, evangelistic efforts, etc.)

3. Do you presently have a (church) music committee appointed by your union?

☐ yes☐ no☐ on a permanent basis, since _____ (year)☐ appointed only for certain special occasions
(union sessions, evangelistic efforts, etc.)

4. If your answer to the previous question was No, have you had a union (church) music committee?

☐ yes

☐ no

☐ on a permanent basis, when? _____ (years)

☐ appointed only for certain special occasions
(union sessions, evangelistic efforts, etc.)

5. Do you have or have you had a constitution or working policy for your union music director and/or your union (church) music committee?

☐ yes

☐ no

If you have one, would you please send me a copy with this questionnaire!

6. Does any conference within your union presently have a part-time or a full-time conference appointed music director(s)/coordinator(s) who may or may not be paid by the conference?

☐ yes

☐ no

☐ working for the entire conference

☐ on a permanent basis, since _____ (year)

Please, list the conference(s):

☐ appointed only for certain special occasions
(conference sessions, evangelistic efforts, etc.)

☐ working only for a local congregation(s)

Please, list the congregation(s):

7. If your answer to the previous question was No, has any conference within your union had a part-time or a full-time conference music director(s)/coordinator(s) who was or was not paid by the conference?

- ☐ yes ☐ no
- ☐ working for the entire conference
- ☐ on a permanent basis _____ (years)

Please, list the conference(s):

- ☐ appointed only for certain special occasions
(conference sessions, evangelistic efforts, etc.)
- ☐ working only for a local congregation(s)

Please, list the congregation(s):

8. Does any conference within your union presently have a conference appointed (church) music committee?

- ☐ yes ☐ no
- ☐ on a permanent basis, since _____ (year)

Please, list the conference(s):

- ☐ appointed only for certain special occasions
(conference sessions, evangelistic efforts, etc.)

9. If your answer to the previous question was No, has any conference within your union had a (church) music committee?

☐ yes

☐ no

☐ on a permanent basis, when? _____ (years)

Please, list the conference(s):

☐ appointed only for certain special occasions
(conference sessions, evangelistic efforts, etc.)

10. Does any conference within your union have or has any had a constitution or working policy for their music director and/or their (church) music committee?

☐ yes

☐ no

If your answer was Yes, please list the conference(s) with a constitution or working policy for their music program:

11. Do you have a part-time or a full-time musician(s) hired by a local congregation(s) within your union?

☐ yes

☐ no

If your answer was Yes, please, list the local congregation(s) which have hired music directors, choir conductors, or organists:

12. Do any of the local congregations in your union have a music committee?

() yes

() no

If your answer was Yes, please, list the local congregation(s) which have a music committee:

Thank you for your cooperation!

APPENDIX 11

LETTER FROM GENERAL CONFERENCE OF SDA
DEPARTMENT OF CHURCH MINISTRIES
OFFICE OF CHURCH MUSIC

General Conference of
Seventh-day Adventists
6840 Eastern Avenue NW
Washington, DC 20012, USA

June 3, 1987

Addressee
Address

Dear Fellow Worker:

This is to request cooperation with Raimo Lehtinen in the study "An Organizational Model for a Coordinated Program of Music Ministry for the Seventh-day Adventist Church in North America and Europe."

It is our opinion that data gathered will be helpful in the process of developing resources, programs, and materials that will meet the needs of our church.

Would you take just a few minutes to respond to the questionnaire? The validity of the study is enhanced by your participation.

Thank you for helping.

Sincerely,

Charles L. Brooks
Associate Director
Department of Church Ministries
Office of Church Music

CLB:fp

APPENDIX 12

ADDRESS FORM

ADDRESS FORM

Name of the Conference: _____

Name of the music director (please type or use print letters):

Address: _____

Telephone number: _____

Name of the committee responsible for your music program:

Name of the chairman of the committee: _____

Address of the chairman: _____

Telephone number: _____

PLEASE SEND THIS FORM BACK IN THE PRE-ADDRESSED ENVELOPE!

THANK YOU!

APPENDIX 13

PERSONAL INFORMATION OF UNION/CONFERENCE MUSIC COORDINATORS

September 29, 1987

Addressee
Address

Dear _____:

Thank you very much for your response to my letter and questionnaire of June 8. I really appreciated your cooperation.

As I understand from your answers to the questionnaire you have a union/conference music director in the _____ Union/Conference. Would you please send me his/her name, address, and telephone number so that I can contact that person. I would like to get better acquainted with the music program of your union/conference. I am interested in these music programs, not only because of my doctoral study, but because I want to help our Church develop a strong music ministry.

I thank you for your cooperation once again and look forward to hearing from you as soon as possible.

Sincerely yours,

Raimo Lehtinen
Doctoral Candidate

APPENDIX 14

QUESTIONNAIRE

INFORMATION OF THE CHURCH MUSIC PROGRAM

(CONFERENCE--NORTH AMERICA)

INFORMATION OF THE CHURCH MUSIC PROGRAM

Name of the conference: _____

Number of church members: _____

Name of the respondent: _____

PLEASE TYPE OR PRINT!

Historical Data

1. How long have you had a music director/coordinator in your conference (part-time or full-time) working on a permanent basis?

Since _____ (year), or years of office, from _____ to _____

2. How long have you had a (church) music committee in your conference on a permanent basis?

Since _____ (year), or years of operation, from _____ to _____

3. How long have you had a constitution or working policy for your:
a) music director/coordinator; b) music committee?

a) Since _____ (year), or years of existence, from _____ to _____

b) Since _____ (year), or years of existence, from _____ to _____

Would you please send me a copy of the constitution or working policy for your music director/coordinator and/or for your music committee!

If you could send me the copies of the minutes of the executive committees when the music director/coordinator position, music committee, and/or the constitution were established or approved, it would be helpful for my study!

Philosophy, Mission, and Goals

4. If you have any written materials (other than constitution describing the philosophical basis, mission, and goals or objectives of your music program, would you please send them to me!

Statement of philosophy is concerned with basic considerations and underlying assumptions offering ideological and theological principles for the music program.

Statement of mission is a broadly defined statement that expresses the basic reasons for the existence of the program and distinguishes it from other programs of similar type.

Content and Activities

5. What are some of the major activities of your music program (choral or instrumental workshops, other kinds of workshops, seminars, conventions, hymn festivals, competitions, radio and TV ministry, evangelism, etc.)? Would you please list them here!

Would you please send me an annual operational plan of your music program (1986 or 1987, for example)!

I would also appreciate it if you could send me some brochures and/or program bulletins of your major activities (conventions, workshops, seminars, etc.)!

Organization and Personnel

6. What are the position titles of the people working for your "music department" (music director, music coordinator, secretary, etc.)?

1. _____ () full-time; () part-time
2. _____ () full-time; () part-time
3. _____ () full-time; () part-time

7. Please give a short description of the musical and ministerial education of your present music director/coordinator!

a. Musical education: _____

b. Ministerial education: _____

8. Do you feel that the Adventist Church has a need for some kind of education of its own for music directors/coordinators?

We have a need for:

☐ a degree program in music ministry ☐ workshops or conventions

Additional comments:

9. What are the major responsibilities and duties of your music director/coordinator?

a. List the committees he/she is on:

1. _____ ☐ chairman; ☐ member

2. _____ ☐ chairman; ☐ member

3. _____ ☐ chairman; ☐ member

b. What are the other responsibilities?

If you have a job description for your music director/coordinator, would you please send it to me!

10. If you have a music committee, what other administrative position(s) does the chairman of that committee hold (conference president, director of the Church Ministries Department, youth director, music director/coordinator, church pastor, etc.)?

Position of the chairman: _____

11. If you do not have a music committee, what is the name of the committee responsible for your music program?

Name of the committee: _____

12. Who is the chairman of that committee (conference president, director of the Church Ministries Department, youth director, music director/coordinator, church pastor, etc.)?

Position of the chairman: _____

13. What are the major responsibilities of that committee (music program, worship planning, youth work, etc.)?

Available Facilities

14. What kinds of facilities do you have in your "music department" (offices for your staff, auditorium, music library, recording studio, music instruments, etc.)?

Administrational Relationships

15. Is your "music department" a separate unit of its own, or is it a part of another department of the church structure?

() separate "department" () a part of another department

16. If your "music department" is a part of another department of the church structure, with which department is it affiliated (Church Ministries Department, Youth Department, Education Department, Communication Department, Ministerial Association, etc.)?

Name of the department: _____

17. How do you think that the organizational structure you presently have has worked for your music program?

- ☐ very well ☐ well ☐ satisfactorily
☐ poorly ☐ very poorly

18. a) Has your "music department" had any communication or consultation with other departments of the Church which also use music as an important part of their activities (youth department, public evangelism, radio and TV ministries, etc.) in order to establish and maintain a unified philosophy of music within the Church?

- b) Does your music director participate in the planning of these activities?
c) Do you feel that the Adventist Church would need a more unified philosophy and practice in its music activities?

a) ☐ we have enough communication ☐ we have very little or no communication

b) ☐ music coordinator participates in the planning of activities for youth work, evangelism, etc. ☐ music coordinator does not participate in the planning of these activities

c) ☐ we need a more unified philosophy and practice in our music activities ☐ according to my opinion we have a good level of unity in our music activities

Give your comments!

19. How would you describe the relationship between the pastoral staff/administrators and the music director/coordinator?
Do you recall any serious problems?

Relationships generally:

- ☐ very good ☐ good ☐ satisfactory
☐ poor ☐ conflicting

Additional comments:

Finances

20. What are the main sources of financing for your music program conference budget, private donations, participants pay themselves, membership fees, etc.??

Would you please send me your budget from the last (1986) or this year (1987)?

Evaluation

21. Do you have any kind of evaluation system for your music program in order to determine if your program is "working?" What is your system (meetings with local churches or members, questionnaires, newsletter, etc.)?

THANK YOU VERY MUCH FOR YOUR PATIENCE AND COOPERATION!

APPENDIX 15

LETTER TO ACCOMPANY QUESTIONNAIRE TO MUSIC COORDINATORS

November 16, 1987

Addressee
Address

Dear _____:

From my earlier correspondence with your conference you might already know that as a doctoral student at Andrews University I am working on a dissertation with the topic of "An Organizational Model for a Coordinated Program of Music Ministry for the Seventh-day Adventist Church in North America and Europe." My concern is to help our Church develop a distinct philosophy of church music and on this basis build a strong music ministry to support the total mission of the Church.

In this phase of the study I am collecting information from the administrative units of the Adventist Church in which organized programs of music ministry have been established. For this purpose I send this questionnaire to you. In addition to a few questions, to which I would like you to answer, I would also appreciate it if you could take some time from your busy schedule and send me the materials I will need for my study. It is possible that every question is not applicable to your situation. In those cases you may just write "not applicable." All the information received will be held strictly confidential.

I thank you already in advance for your help and cooperation which are vital for the completion of my research. I expect all the questionnaires to be back by December 20, 1987 so I will be able to continue my study. May God richly bless you in your work. I am looking forward in hearing from you soon.

Sincerely yours,

Raimo Lehtinen
Doctoral Candidate

Dr. Edward A. Streeter
Chairman of the Doctoral Committee

APPENDIX 16

QUESTIONNAIRE

INFORMATION OF THE CHURCH MUSIC PROGRAM

(UNION--EUROPE)

INFORMATION OF THE CHURCH MUSIC PROGRAM

Name of the union: _____

Number of church members: _____

Name of the respondent: _____

PLEASE TYPE OR PRINT!

1. How long have you had a music director(s)/coordinator(s) in your union (part-time or full-time) working on a permanent basis?

1) Since _____ (year), or years of office, from _____ to _____

2) Since _____ (year), or years of office, from _____ to _____

3) Since _____ (year), or years of office, from _____ to _____

2. If you have more than one music director/coordinator, how are their major responsibilities and duties divided?

1. _____

2. _____

3. _____

3. How long have you had a music committee, (a) choral music committee, (b) band music committee, in your union on a permanent basis?

a) Since _____ (year), or years of existence, from _____ to _____

b) Since _____ (year), or years of existence, from _____ to _____

If you could send me the copies of the minutes of the executive committees when the music director/coordinator position(s) and the music committee were established or approved, it would be helpful for my study!

Philosophy, Mission, and Goals

4. If you have any written materials describing the philosophical basis, mission, and goals or objectives of your music program, would you please send them to me!

Statement of philosophy is concerned with basic considerations and underlying assumptions offering ideological and theological principles for the music program.

Statement of mission is a broadly defined statement that expresses the basic reasons for the existence of the program and distinguishes it from other programs of similar type.

Content and Activities

5. What are some of the major activities of your music program (choral or instrumental workshops, other kinds of workshops, seminars, conventions, hymn festivals, competitions, radio and TV ministry, evangelism, etc.)? Would you please list them here!

Would you please send me an annual operational plan of your music program (1986 or 1987, for example)!

I would also appreciate it if you could send me some brochures and/or program bulletins of your major activities (conventions, workshops, seminars, etc.)!

Organization and Personnel

6. What are the position titles of the people working for your "music department" (music director, music coordinator, director of choral music, band director, secretary, etc.)?

1. _____ () full-time; () part-time
2. _____ () full-time; () part-time
3. _____ () full-time; () part-time
4. _____ () full-time; () part-time

7. Please give a short description of the musical and ministerial education of your present music director(s)/coordinator(s)!

a. Musical education: _____

b. Ministerial education: _____

8. Do you feel that the Adventist Church has a need for some kind of education of its own for music directors/coordinators?

We have a need for:

☐ a degree program in music ministry ☐ workshops or conventions

Additional comments:

9. What are the major responsibilities and duties of your music director(s)/coordinator(s)?

a. List the committees he/she/they is/are on:

1. _____ ☐ chairman; ☐ member

2. _____ ☐ chairman; ☐ member

3. _____ ☐ chairman; ☐ member

4. _____ ☐ chairman; ☐ member

b. What are the other responsibilities?

If you have a job description(s) for your music director(s)/coordinator(s), would you please send it/them to me!

10. If you have a music committee (choral music committee, band music committee, etc.), what other administrative position(s) does the chairman of that committee hold (union president, director of the Church Ministries Department, youth director, music director/coordinator, church pastor, etc.)?

Position of the chairman: _____

11. If you do not have a music committee, what is the name of the committee responsible for the general planning of your music program?

Name of the committee: _____

12. Who is the chairman of that committee (union president, director of the Church Ministries Department, youth director, music director/coordinator, church pastor, etc.)?

Position of the chairman: _____

13. What are the major responsibilities of that committee (music program, worship planning, youth work, etc.)?

Available Facilities

14. What kinds of facilities do you have in your "music department" (offices for your staff, auditorium, music library, recording studio, music instruments, etc.)?

Administrational Relationships

15. Is your "music department" a separate unit of its own, or is it a part of another department of the church structure?

(☐) separate "department"

(☐) a part of another department

16. If your "music department" is a part of another department of the church structure, with which department is it affiliated (Church Ministries Department, Youth Department, Education Department, Communication Department, Ministerial Association, etc.)?

Name of the department: _____

17. How do you think that the organizational structure you presently have has worked for your music program?

☐ very well ☐ well ☐ satisfactorily
☐ poorly ☐ very poorly

18. a) Has your "music department" had any communication or consultation with other departments of the Church which also use music as an important part of their activities (youth department, public evangelism, radio and TV ministries, etc.) in order to establish and maintain a unified philosophy of music within the Church?

b) Do your music directors participate in the planning of these activities?

c) Do you feel that the Adventist Church would need a more unified philosophy and practice in its music activities?

a) ☐ we have enough communication ☐ we have very little or no communication

b) ☐ music coordinators participate in the planning of activities for youth work, evangelism, etc. ☐ music coordinators do not participate in the planning of these activities

c) ☐ we need a more unified philosophy and practice in our music activities ☐ according to my opinion we have a good level of unity in our music activities

Give your comments!

19. How would you describe the relationship between the pastoral staff/administrators and the music director/coordinator?
Do you recall any serious problems?

Relationships generally:

- ☐ very good ☐ good ☐ satisfactory
☐ poor ☐ conflicting

Additional comments:

Finances

20. What are the main sources of financing for your music program (union budget, private donations, participants pay themselves, membership fees, etc.)?

Would you please send me your budget from the last (1986) or this year (1987)?

Evaluation

21. Do you have any kind of evaluation system for your music program in order to determine if your program is "working?" What is your system (meetings with local churches or members, questionnaires, newsletter, etc.)?

THANK YOU VERY MUCH FOR YOUR PATIENCE AND COOPERATION!

APPENDIX 17

INFORMATION OF THE CHURCH MUSIC PROGRAM
(CONFERENCE--EUROPE)

INFORMATION OF THE CHURCH MUSIC PROGRAM

Name of the conference: _____

Number of church members: _____

Name of the respondent: _____

PLEASE TYPE OR PRINT!

Historical Data

1. How long have you had a music director/coordinator in your conference (part-time or full-time) working on a permanent basis?

Since _____ (year), or years of office, from _____ to _____

2. How long have you had a (church) music committee in your conference on a permanent basis?

Since _____ (year), or years of operation, from _____ to _____

3. How long have you had a constitution or working policy for your:
a) music director/coordinator; b) music committee? _____.

a) Since _____ (year), or years of existence, from _____ to _____

b) Since _____ (year), or years of existence, from _____ to _____

Would you please send me a copy of the constitution or working policy for your music director/coordinator and/or for your music committee (in original language and/or translated into English)?

If you could send me the copies of the minutes of the executive committees when the music director/coordinator position, music committee, and/or the constitution were established or approved, it would be helpful for my study (in original language and/or translated into English)!

Philosophy, Mission, and Goals

4. If you have any written materials (other than constitution describing the philosophical basis, mission, and goals or objectives of your music program, would you please send them to me (in original language and/or translated into English)!

Statement of philosophy is concerned with basic considerations and underlying assumptions offering ideological and theological principles for the music program.

Statement of mission is a broadly defined statement that expresses the basic reasons for the existence of the program and distinguishes it from other programs of similar type.

Content and Activities

5. What are some of the major activities of your music program (choral or instrumental workshops, other kinds of workshops, seminars, conventions, hymn festivals, competitions, radio and TV ministry, evangelism, etc.)? Would you please list them here!

Would you please send me an annual operational plan of your music program (1986 or 1987, for example)(in original language and/or translated into English)!

I would also appreciate it if you could send me some brochures and/or program bulletins of your major activities (conventions, workshops, seminars, etc.)!

Organization and Personnel

6. What are the position titles of the people working for your "music department" (music director, music coordinator, secretary, etc.)?

1. _____ ☐ full-time; ☐ part-time
2. _____ ☐ full-time; ☐ part-time
3. _____ ☐ full-time; ☐ part-time

7. Please give a short description of the musical and ministerial education of your present music director/coordinator!

a. Musical education: _____

b. Ministerial education: _____

8. Do you feel that the Adventist Church has a need for some kind of education of its own for music directors/coordinators?

We have a need for:

☐ a degree program in music ministry ☐ workshops or conventions

Additional comments:

9. What are the major responsibilities and duties of your music director/coordinator?

a. List the committees he/she is on:

1. _____ ☐ chairman; ☐ member

2. _____ ☐ chairman; ☐ member

3. _____ ☐ chairman; ☐ member

b. What are the other responsibilities?

If you have a job description for your music director/coordinator, would you please send it to me (in original language and/or translated into English)!

10. If you have a music committee, what other administrative position(s) does the chairman of that committee hold (conference president, director of the Church Ministries Department, youth director, music director/coordinator, church pastor, etc.)?

Position of the chairman: _____

11. If you do not have a music committee, what is the name of the committee responsible for your music program?

Name of the committee: _____

12. Who is the chairman of that committee (conference president, director of the Church Ministries Department, youth director, music director/coordinator, church pastor, etc.)?

Position of the chairman: _____

13. What are the major responsibilities of that committee (music program, worship planning, youth work, etc.)?

Available Facilities

14. What kinds of facilities do you have in your "music department" (offices for your staff, auditorium, music library, recording studio, music instruments, etc.)?

Administrational Relationships

15. Is your "music department" a separate unit of its own, or is it a part of another department of the church structure?

() separate "department" () a part of another department

16. If your "music department" is a part of another department of the church structure, with which department is it affiliated (Church Ministries Department, Youth Department, Education Department, Communication Department, Ministerial Association, etc.)?

Name of the department: _____

17. How do you think that the organizational structure you presently have has worked for your music program?

- ☐ very well ☐ well ☐ satisfactorily
☐ poorly ☐ very poorly

18. a) Has your "music department" had any communication or consultation with other departments of the Church which also use music as an important part of their activities (youth department, public evangelism, radio and TV ministries, etc.) in order to establish and maintain a unified philosophy of music within the Church?

b) Does your music director participate in the planning of these activities?

c) Do you feel that the Adventist Church would need a more unified philosophy and practice in its music activities?

a) ☐ we have enough communication ☐ we have very little or no communication

b) ☐ music coordinator participates in the planning of activities for youth work, evangelism, etc. ☐ music coordinator does not participate in the planning of these activities

c) ☐ we need a more unified philosophy and practice in our music activities ☐ according to my opinion we have a good level of unity in our music activities

Give your comments!

19. How would you describe the relationship between the pastoral staff/administrators and the music director/coordinator?

Do you recall any serious problems?

Relationships generally:

- ☐ very good ☐ good ☐ satisfactory
☐ poor ☐ conflicting

Additional comments:

Finances

659

20. What are the main sources of financing for your music program (conference budget, private donations, participants pay themselves, membership fees, etc.)?

Would you please send me your budget from the last (1986) or this year (1987) (in original language and/or translated into English)?

Evaluation

21. Do you have any kind of evaluation system for your music program in order to determine if your program is "working?" What is your system (meetings with local churches or members, questionnaires, newsletter, etc.)?

THANK YOU VERY MUCH FOR YOUR PATIENCE AND COOPERATION!

APPENDIX 18

MUSIC FOCUS

MUSIC FOCUS

CONCEPTS & EDUCATIONAL OBJECTIVES OF CONTENT AREAS (MAJOR DIVISIONS & SUBDIVISIONS OF THE SCOPE)

CONTENT AREA: ADVENTIST MEDIA/RADIO/T.V./VIDEO

Major Concept: The music in Adventist media programs should present the highest moral, cultural, and spiritual standards implicit and explicit in the Bible and the writings of Ellen G. White.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: The principles derived from inspired sources concerning music standards.
- FEEL: An appreciation for, and willingness to follow the Biblical standards of music.
- RESPOND: By selecting music of high standards for personal enjoyment and performance.

CONTENT AREA: AESTHETICS IN MUSIC

Major Concept: God has demonstrated a love for beauty and has placed in each individual the capacity to enjoy the beautiful and lovely.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: Beautiful music has relevance to the development of spiritual life.
- FEEL: A response to beauty and a sense of personal fulfillment.
- RESPOND: By seeking an understanding of music, and by participating in musical experiences.

CONTENT AREA: CHILDREN'S MUSIC AND SONGS

Major Concept: Church music for children is a natural, enjoyable experience which can enhance their development and spiritual growth.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: That music is a gift from God to be selected and used to His glory.
- FEEL: Thankful for the gift of good music.

RESPOND: By expressing their feelings in music; by worshiping God and participating in music functions/activities; and by selecting music that is uplifting.

CONTENT AREA: CHOIR ORGANIZATION

Major Concept: Choir organizations enhance church worship experiences.

Educational Objective: As a result of this learning experience I want my student to:

KNOW: That choir participation is a church ministry.

FEEL: Happy to share the good news through choir organizations.

RESPOND: By organizing choirs in order to enhance church ministry; by commitment to the choir through faithful participation.

CONTENT AREA: CHOOSING MUSIC COMMITTEES

Major Concept: A functioning church music committee helps to mobilize the music resources for common effort and goals.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: The value of a functioning church music committee.

FEEL: A challenge to organize music committees.

RESPOND: By organizing and planning the music of the church.

CONTENT AREA: CHOOSING MUSICAL INSTRUMENTS

Major Concept: Choosing appropriate musical instruments can be an important asset to music ministry.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: That worship is enhanced by the skillful use of appropriate instruments in keeping with cultural values.

FEEL: A sense of responsibility in choosing appropriate musical instruments.

RESPOND: By choosing the best musical instruments they can afford.

CONTENT AREA: CONGREGATIONAL DIRECTING

Major Concept: Congregational directing can enhance worship by encouraging enthusiastic audience participation.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: That congregational directing is a ministry involving skill and definite responsibility.
- FEEL: A sense of commitment and a satisfaction in congregational directing.
- RESPOND: By the faithful use of skills to God's glory.

CONTENT AREA: COPYRIGHTS/ROYALTIES

Major Concept: Christians should follow the highest ethical and moral principles.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: The laws that govern music copyrights; that royalties should be based upon fair and equitable agreements.
- FEEL: Willing to follow the principles and laws that govern music copyrights and royalties.
- RESPOND: By obeying the law; and demonstrating fair play toward publishers, composers, and performers.

CONTENT AREA: ENCOURAGING (APPRECIATION OF) PROFESSIONAL MUSICIANS

Major Concept: Professional musicians within the church should be appreciated and encouraged.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: How to recognize talent, and how to provide opportunities for involvement.
- FEEL: The challenge of maximizing music potential, and a positive attitude.
- RESPOND: By enlisting professional musicians in church activities.

CONTENT AREA: EVANGELISTIC MUSIC/WITNESS

Major Concept: Music plays a significant role in witnessing and in the salvation of souls.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: That through music the gospel can be communicated and hearts can be made receptive.
- FEEL: The joy of involvement in evangelistic music witness.
- RESPOND: By carefully selecting music and participants; by showing appreciation; and by organizing groups for various kinds of church services.

CONTENT AREA: FINANCING CHURCH MUSIC

Major Concept: We should recognize the value of church music and be willing to support it financially.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: That music is an integral part of worship, and that it should be planned for and supported by the church.
- FEEL: A sense of responsibility in supporting church music.
- RESPOND: By consistently financing church music through budgetary planning.

CONTENT AREA: INSTRUMENTAL MUSIC

Major Concept: Musical instruments are identified in Scripture as an acceptable part of worship and praise.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: The historical use of musical instruments in the context of worship, and their cultural implications and differences.
- FEEL: The joy and satisfaction of using instruments to the glory of God.
- RESPOND: By encouraging instrumental musical skills, and wherever possible, instrumental groups; by helping congregations appreciate various instruments.

CONTENT AREA: MUSIC APPRECIATION

Major Concept: Music has universal appeal; musical understanding and appreciation can be developed.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW: That music has form and can be analyzed; that musical knowledge may be used to enhance music appreciation; the important place music has in the Bible; and its importance in the spiritual life.

FEEL: A desire to learn music appreciation, and experience a sense of fulfillment.

RESPOND: By sharing feelings about music; by attending music functions, and be seeking musical knowledge and enrichment.

CONTENT AREA: MUSIC--ARCHITECTURE AND ACOUSTICS

Major Concept: Architecture and acoustics has significant impact on music ministry.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: That the acoustical properties of an auditorium can enhance musical quality and participation; the importance of planning buildings to accommodate maximum involvement in worship and musical performance.

FEEL: A sense of satisfaction in providing auditoriums, proper architecture, and acoustics.

RESPOND: By budgeting to meet music needs; by spending time in research; and by securing consultants/architects who are specialists in the field.

CONTENT AREA: MUSIC COMPOSITIONS

Major Concept: The church should encourage the creativity of musicians by offering opportunities for composition, production, and performance.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: That music composition provides a channel for testimony and helps to fulfill the mission of the church.

FEEL: The challenge of developing musical talents and skills, and the joy of seeing talents and skills developed.

RESPOND: By encouraging music composition; by creating a climate of acceptance; by stimulating receptivity and attentive audiences; and by encouraging music creativity in churches, grade schools, academies, and colleges.

CONTENT AREA: MUSIC EDUCATION--CAMPS, FESTIVALS, AND SEMINARS

Major Concept: Music should be made practical, understandable, and enjoyable; and the church should take an active role in music education.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** That music standards are necessary in music education; that music creates a common bond; the literature, resources, and personnel to aid in the educational process.
- FEEL:** Enthusiastic, positive and open-minded about music education.
- RESPOND:** By organizing music camps, workshops, seminars, festivals, and tours; by teaching congregations music appreciation, including new songs; by training new musicians through scholarships, by providing performance experience; by searching for musical talent and providing financial support; and by teaching that music should be carefully chosen and prepared.

CONTENT AREA: MUSIC FOR DIVINE WORSHIP

Major Concept: Music is an integral part of worship: 'Let the word of Christ dwell in you richly as you teach and admonish one another with all wisdom, and as you sing psalms, hymns and spiritual songs with gratitude in your hearts to God' (Col. 3:16, NIV).

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** That music ministry aids in worship and in achieving the church's mission and goal; that church music can come in many forms; and that music should be appropriate for the aim of the particular service.
- FEEL:** Joyful in participating in the music of the church.
- RESPOND:** By choosing appropriate music for worship, by taking into consideration the congregation and the abilities of the performers; by choosing talent that is appropriate for the occasion; by planning ahead for church music; by doing the [best] they can; and by cooperating with church leaders.

CONTENT AREA: MUSIC HISTORY/BIBLE/ELLEN G. WHITE

Major Concept: The history of the past has impact on the present and the future.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** The influence of music in fulfilling the mission of the church; the persons who have contributed to our musical heritage; the literature/the Bible; the relevance of music history; early Adventist music and Ellen G. White's influence.
- FEEL:** Indebted to those who made music history.
- RESPOND:** By studying the influence of early Advent hymns; by seeking to understand the eras of musical development; and by singing early Advent hymns.

CONTENT AREA: MUSIC—HOME/CHILDREN

Major Concept: Music plays an important part in our homes and in the training of our children.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** That music has the power to mold and influence character; the interrelation between home and church in terms of musical education; the importance of singing and playing together in the home and church; musical resources appropriate for children and the home.
- FEEL:** Enjoyment of music participation in the home.
- RESPOND:** By providing good music--sacred and secular--for the home; by taking children to good concerts; by providing musical instruments and training, if possible; by memorizing songs; and by using music in home worship.

CONTENT AREA: MUSIC—HUMAN RELATIONS AND CULTURE

Major Concepts: Music has the possibility of impacting the relationships of peoples and cultures, for good or for ill, and of preparing hearts for a response to the gospel.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** That good music differs from culture to culture; that experience influences musical taste; and that music appreciation can be learned.
- FEEL:** Comfortable in accepting the varied musical taste of others.
- RESPOND:** By teaching and demonstrating respect, restraint, and understanding, by building bridges for better music relationships.

CONTENT AREA: MUSIC ORGANIZATIONS

Major Concepts: Music organizations can enhance the mission of the church.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** Their resources (talent, libraries, facilities, etc.); the needs of the congregation; principles of organization; and characteristics of music ministry.
- FEEL:** Open-minded and willing to participate in music organizations.

RESPOND: By investigating possibilities; by facilitating and evaluating music ministry; by organizing children's choirs, hand bell groups, mass choirs, and other musical groups in order to provide variety and maximum participation.

CONTENT AREA: MUSIC RESOURCES

Major Concept: It is important to know music resources.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: How to organize music resource data; how to research music literature; and how to enlist personnel.
FEEL: A sense of confidence in knowing music resources.
RESPOND: By keeping abreast of music literature; by making music resources available to the congregation (tapes, records, books, VCR's, etc.); by developing a competency in music education and use of resources.

CONTENT AREA: MUSIC STANDARDS/STYLES

Major Concept: There are generally accepted standards/styles of Seventh-day Adventist music.

Educational Objective: As a result of this learning experience I want my students to:

KNOW: That music has influence; that musical presentations should be a ministry and not a performance; that music standards should be based upon the Bible and Ellen G. White; and that lifestyle, appearance, selection, and performance are important in music ministry.
FEEL: Willing to conform to the highest Seventh-day Adventist standards.
RESPOND: By seeking the Lord for guidance in the choice of music and performance; by being an example; by training and acquainting members regarding musical standards and the selection of music styles; and by selecting accompanists and accompaniment that conform to music standards and acceptable styles.

CONTENT AREA: SABBATH SCHOOL/AY MEETINGS

Major Concept: Music produces a climate for learning and worship.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** How to use music to create an atmosphere for learning, the value of music in creating fellowship in learning; and the importance of involving people in Sabbath School/AY musical ministry.
- FEEL:** Enthusiasm for music experiences.
- RESPOND:** By teaching new music to the church during Sabbath School and AY meetings; by involving as many people as possible in music performance and organizations; and by selecting music appropriate for the services in accordance with Seventh-day Adventist standards.

CONTENT AREA: THEOLOGY OF MUSIC

Major Concept: There is an essential element of church music that reveals the character of God.

Educational Objective: As a result of this learning experience I want my students to:

- KNOW:** That music should reflect the character of God; that music enhances Christian fellowship; the significance of music in church mission; and that the basis for the development of music standards is resident in theology.
- FEEL:** That music is a warm and meaningful experience for the individual and church family.
- RESPOND:** By teaching correct concepts of God through music; by accepting the teachings of the Bible and Ellen G. White regarding music; and by teaching salvation through music.

(Department of Church Ministries of Seventh-day Adventists, n.d., pp. 33-42.)

APPENDIX 19

PROJET (schematique) D'EVANGELISATION

PROJET (schématique) D'EVANGELISATION

à soumettre à nos frères dirigeants
et à l'égard de certains pays de la
Division Eurafricaine (France, Allemagne,
Suisse, Belgique, voir partie II, portug.),
axé sur deux domaines à exploiter pen-
dant MOISSON 90 :

I - Chant et musique

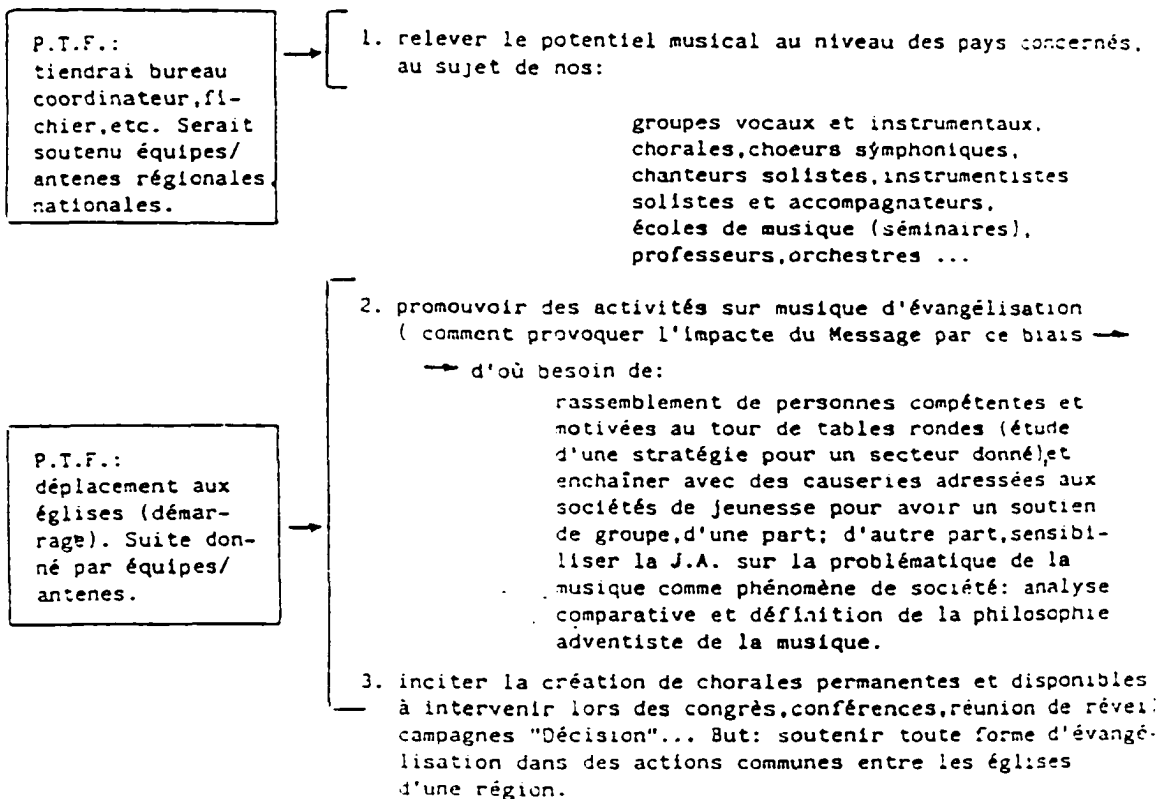
II - Communautés de culture portugaise

Auteur: Paul T. Falcao → assurerait l'exécution
de I et II par un programme coordonné et/ou
simultané.

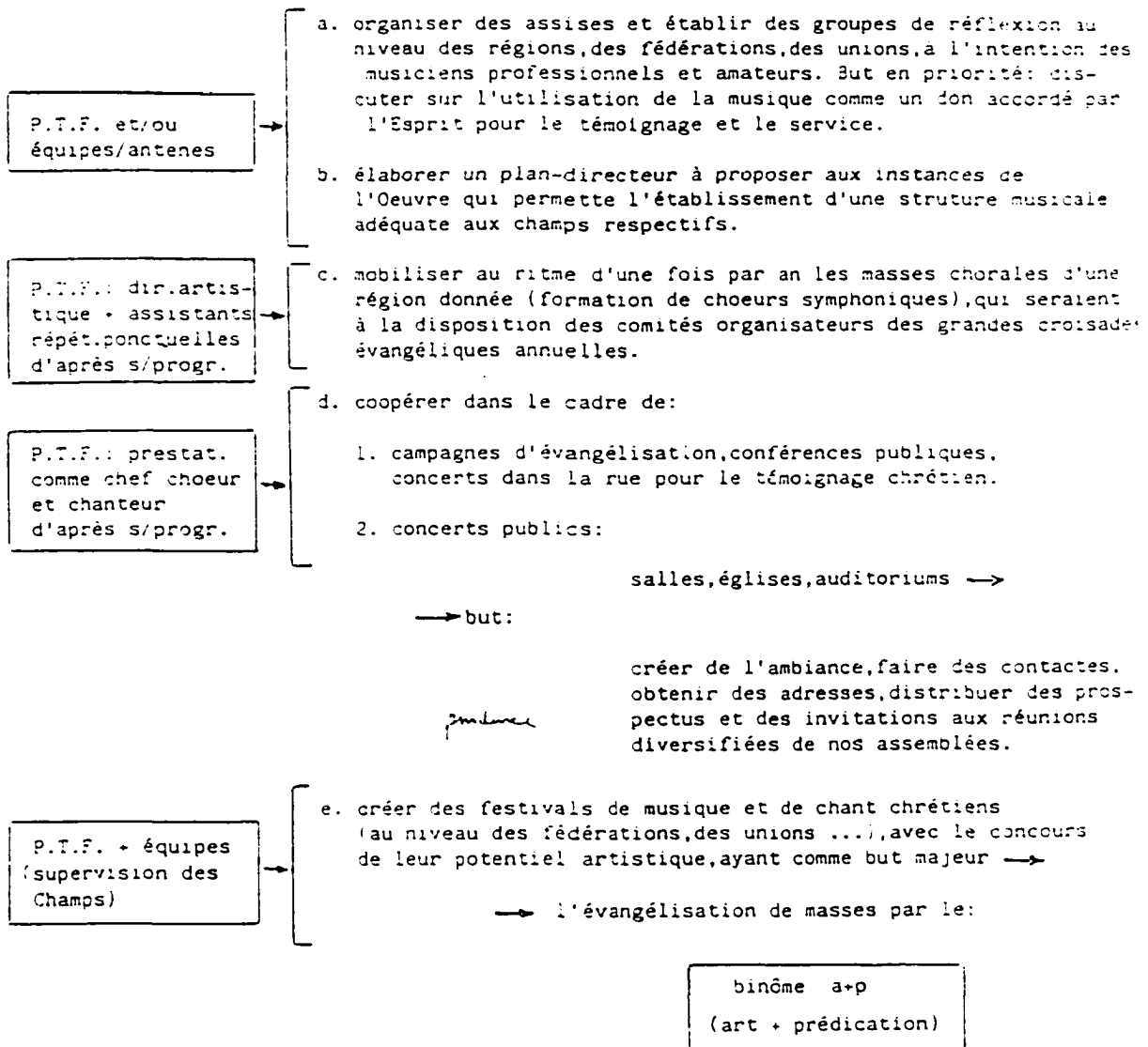
I - CHANT ET MUSIQUE

A. Cours terme

a. tâches prioritaires



2. Moyen terme



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